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## CABINET POST FOR ART SEEMS NEAR

**President Harding, Impressed With Idea, Asks That Artists Submit Their Proposition to Him.**

According to first hand advices coming to the AMERICAN ART NEWS, President Harding is so impressed with the plan to create a cabinet post for a "Secretary of the Fine Arts" that he has asked that the artists of the country who favor the idea get their arguments in tangible form and submit them to him.

This is the first definite progress that has ever been made in the effort to obtain the establishment of a distinct Department of the Fine Arts in the American government. The idea has been much talked of for several years, but nothing has ever been done.

Mr. J. Massey Rhind, eminent New York sculptor, is the one who deserves credit for the present situation. Recently while he was in St. Augustine, making a portrait bust of Mr. Harding, the two had several lengthy conversations on matters pertaining to art. On one occasion the President asked Mr. Rhind what in his opinion the government could do to further the cause of art.

"Establish a cabinet post for a Secretary of the Fine Arts," was the sculptor's answer. Mr. Harding replied that this idea was new to him, and asked Mr. Rhind for his views as to what the duties of such a cabinet officer should be. At the end of the conversation, the President expressed himself as deeply interested, and asked that Mr. Rhind confer with others and prepare for him a digest of the whole matter.

Mr. Rhind, who is president of the Salmagundi Club, took the matter up with other artists on his return to New York, and plans have been made for carrying out the President's wishes. Mr. Rhind is one of the prime movers in the new League of Artists, a full account of whose first meeting is given elsewhere in THE ART NEWS, and the League has made the creation of a Department of Fine Arts, whose head shall sit in the cabinet, one of the main items in its programme.

## Vermeer's Famous "Little Street in Delft" in Auction Next Week

AMSTERDAM.—The famous picture by Jan Vermeer of Delft, for many years one of the star works of the celebrated Six Collection in Amsterdam, is to be sold at auction on April 12. This painting, known as the "Little Street in Delft," is called the pearl of the Six Collection. An art writer once wrote of the picture:

"Apart from the merits of the painting, there is something very delightful about this old Dutch house, with its mixture of neatness and squalor. One notes, for instance, how the whitewash or stucco goes up beyond the door, just as the careless workmen happened to plaster it on. The leaded panes are delightful, and one observes with interest how our artist has managed to render literally every brick in the building without any apparent loss of effectiveness in his picture."

Apparently the picture, under the title of the "House in Delft," was sold for 72 florine (\$28.80) in 1696.

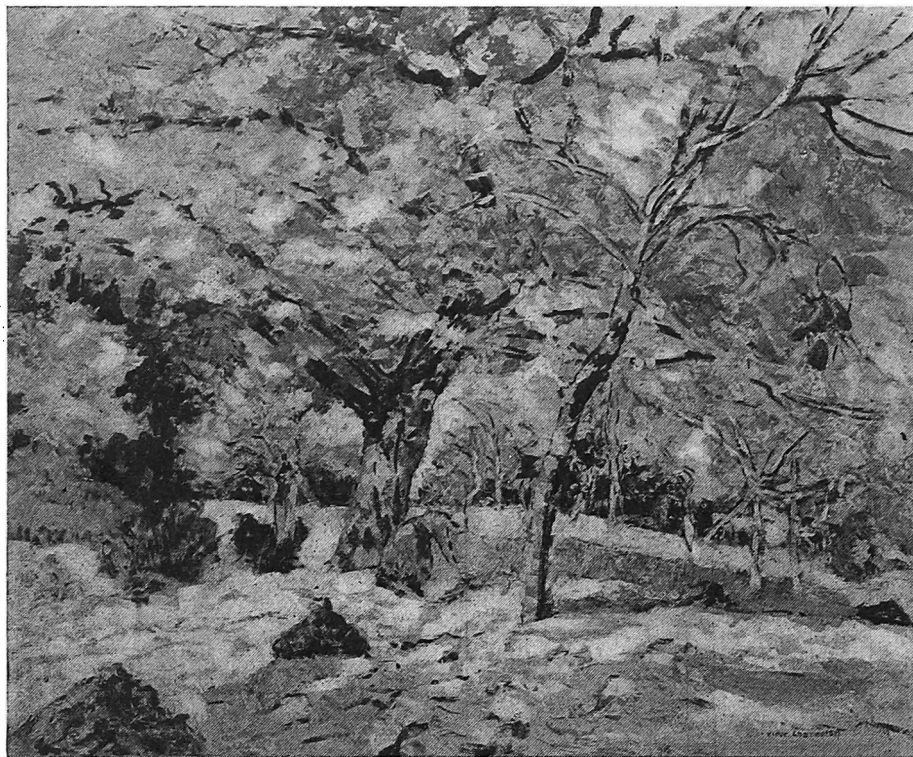
## Reinhardt's to Combine Chicago Gallery with Main One in N. Y.

CHICAGO—On April 15, Chicago will lose its pioneer art gallery, and the Middle West, an institution when the firm of Henry Reinhardt & Son closes its place in the Congress hotel and takes all of its pictures to its big new galleries in New York. The reason for the change was explained by Chester H. Johnson, manager of the gallery.

"It is impossible to run two galleries—here and at No. 606 Fifth avenue, New York—at the same time," said Mr. Johnson. "It means we are continually sending canvases back and forth. The one we want to show the man from Chicago or St. Paul is in New York, and vice versa. We will continue our twice-a-year exhibitions in Chicago."

Henry Reinhardt until his death recently was acclaimed the pioneer art dealer of the Middle West. His first venture was in Milwaukee in 1891, and ten years later he removed to Chicago and opened his gallery in the Fine Arts building. In 1909 he opened his New York gallery.

## "If It's Art, It's in The Art News"



At Dudensing Galleries

"FIRE LEAVES"

By Victor Charretton

## ENTER, ALLIED ARTISTS

**Annual Exhibition Will Open Today in the Fine Arts Building**

This has been transition week in the galleries of the Fine Arts Society, No. 215 West Fifty-seventh street. The National Academy of Design dismantled its show and trundled it away, and the Allied Artists of America trundled their show in, unpacked it and hung it on the walls. Their annual exhibition will be formally opened this afternoon with a reception. Sunday the public can have a peep at it.

From a small group of forty odd the Allied Artists have steadily grown to a membership of one hundred and twenty and their roster now reads almost like a list of the membership of the National Academy.

At a recent meeting of the board of governors the following well-known painters and sculptors were elected to membership: Robert Aiken, Wayman Adams, Ernest Albert, Jr., Karl Anderson, Horace Brown, John Costigan, Warren Davis, Sidney Dickenson, Edward Dufner, Frank De Haven, Abastenia St. Leger Eberle, George P. Ennis, Anna Fisher, Lillian Gent, Felicia Waldo Howell, Victor Higgins, William Ritschel, H. Leith Ross, Carl Rungius, Henry B. Snell, W. Granville-Smith and Robert Spencer.

The new exhibition ought certainly to show added vigor with these new members making their debut in the A. A. A.

## Volk Decorated by King Albert with Leopold II Officer's Cross

Word has just been received from Belgium by Douglas Volk stating that he has been decorated by King Albert with the Cross of Officer of the Order of Leopold II. This honor is probably in appreciation of his recent portrait of the sovereign. The artist returned last week from a month's sojourn in California, where he went to recuperate his health, and has happily regained it.

At his studio in the National Arts Building Mr. Volk is now at work on a portrait of Ex-Governor Smith for the Capitol at Albany.

## Henry Miller Is Recovering

Mr. Henry Miller, of the firm of William Macbeth, Inc., is recovering from a spell of illness and will soon be at his post in the galleries.

## JOLT FOR PHILADELPHIA

**All-American Modernist Show to be Held at the Academy There**

Philadelphia next week is to get the jolt of its life. An exhibition of Modernist art, "made in America," will open next Saturday at the Pennsylvania Academy of Fine Arts and continue for a month. The display, which will bear the official title of "An Exhibition of Oil Paintings and Drawings Showing the Later Tendencies in Art," was organized in New York, with the permission of the Pennsylvania Academy, which is going about the matter, to judge by what the Philadelphia papers say, with pretty much the same attitude as the man who is "willing to try anything once."

The committee of selection was composed of Arthur B. Carls, Joseph Stella, Thomas Benton, Alfred Stieglitz, William Yarrow, Paul Burlin and Bernard Gussow.

A letter of THE ART NEWS from Mr. Yarrow, on behalf of the committee, says: "As this is the first comprehensive collection of the works of the more modern American artists to be shown in an established academy, it will be an event of great importance."

That Philadelphia is on the qui vive over the show is indicated by the following from The Public Ledger:

"The art world looks forward with unusual interest to an exhibition of modernists which will open in the Academy of the Fine Arts on April 16 and which will continue until May 15.

"Emphasis is laid by Academy officials upon the fact that the exhibition will not actually be conducted under the auspices of the Academy, but that it is being arranged by a committee of Philadelphia and New York artists and that the Academy is merely extending to the modernists the courtesy of space and 'a hearing.' There will be about 200 canvases in the show."

Among the artists whose works will appear at the Pennsylvania Academy are:

Thomas Benton, Paul Burlin, Louis Bouche, Horace Brodzky, A. B. Carles, Gaston Lachaise, Andrew Dasberg, Arthur B. Davies, William Demuth, Bernard Gussow, Marsden Hartley, Walt Kuhn, Robert Laurent, John Marin, Henry McFee, Jules Pascin, Man Ray, Hugo Robus, Charles Sheeler, Joseph Stella, Maurice Sterne, Max Weber, McDonald Wright, A. Walkowitz, William Yarrow and William Zorach.

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Do you like this issue of the American Art News? If you do, you are invited to support the new management, by doing the most vital thing possible to insure the growth of the publication. Induce some friend who needs it to subscribe. The Art News circulation must be trebled. Many responded to the call last week. Won't you respond this week?

## ARCHITECTURAL SHOW COLOSSAL

**League, Burned Out Last Year, Has Opportunity of Its Career in New Wing of Metropolitan Museum.**

It has been estimated that \$30,000 has been spent in decorating and arranging the south wing of the Metropolitan Museum for the thirty-sixth annual display of the Architectural League. Considering the marvels that have been worked in transforming what a few weeks ago appeared to be an enormous, empty and far from completed cellar, into a well proportioned, artistically treated and, on the whole, well arranged series of galleries that house some fifteen hundred works of art of every description, the time and money spent are hardly in proportion to the success of the operation. The marvels were wrought under the direction of Cass Gilbert.

The exhibits cover the enormous entrance floor and a balcony of huge proportions. Sculpture forms the most beautiful part of the display, and the settings made for its exposure are decidedly becoming.

The number of fine American made stained glass windows, remarkable in design and execution, will be a revelation to those who believe that Europe still has a monopoly in this branch of art expression. There are no finer glass effects made anywhere than many of those displayed, among which are a memorial window designed and executed by Joseph Lauber; an "Annunciation" for the Church of St. Vincent Ferrer, of New York, by Alexander L. Locke; a window for the House of Representatives in the Missouri state capitol, by Herman Schladermundt; the windows for the Lucia Wadsworth Shead Memorial, and the New York Athletic Club, by George Pearce Ennis and a window for St. Paul's Cathedral in Detroit, "The New Jerusalem," by Charles J. Connick of Boston.

Medals of honor were awarded to John Gregory, Charles Claude of Philadelphia, Harold Sterner and Salvatore Grillo, Greville Ricard and Benjamin Moscovitz, and Francis J. Creamer. The Henry O. Avery prize was given to Leo Lentelli for his charming statuette fountain figure.

As was to have been expected, Charles C. Rumsey's fountain figure "Pagan Kin," which received such wide publicity because of its having been accepted and later refused by the committee on sculpture, forms a vital centre of interest and constantly attracts a large audience. The misunderstanding regarding the work arose, it appears from an agreement made last year to exhibitors whose work had been accepted prior to the burning of the Vanderbilt Galleries in the Fine Arts Building, that the works then accepted and saved from the fire, would be available for this year's display.

When the committee on sculpture exiled the "Pagan" a loud protest came from the artist's friends, who carried the matter to the courts, where it was decided the statue must be a part of the exhibition.

The figure, while neither beautiful nor graceful, being awkward in pose and uninteresting in expression, cannot, however, be stamped "indecent." The general criticism is that in pose and character it is meaningless. It shows good modeling and in general execution expresses knowledge of form and proportion. Mr. Rumsey is a sculptor of reputation; he is the son-in-law of Mrs. E. H. Harriman, and is considered a serious artist who has done much creditable work.

A sculpture that stands out in most compelling manner is "Philomela," by John Gregory, for which he received the honor medal. A seated winged figure, unique in conception, beautifully modeled and classic in rendition, it is a work that cannot fail to add importance to American sculpture. "Memorial Group" a telling composition of two soldiers of the World War, by Robert Aiken, commands serious attention, and there is a refined, tenderly executed work by Harriet Frishmuth, who was awarded the sculpture prize at the Women Painters and Sculptures exhibition at the Anderson Galleries last month.

Several groups and statues by Charles Keck, might well be studied, among them a model of his "Monument to Lewis and Clark." J. Sterling Calder is represented

(Continued on page 2.)

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## Current Exhibitions

(Continued from page 1.)

by the figure of a child with a swan, graceful and interesting in pose and action. "The Goose Girl," by Karl H. Gruppe, has individuality, and a "Garden Figure" by Sherry Fry, modeled in flat, broad planes, is a highly artistic achievement.

Evelyn Beatrice Longman has three examples executed in her usual graceful and compelling manner. Her model for a Naugatuck panel and her replica of a marble fountain in the Heckscher Museum, at Huntington, L. I., are a credit to her reputation. Annetta St. Gaudens is typically good with two works, "Fire" and "Bethrothal."

The works of the mural decorators cover great space. Never before has the league had the amount of "wall space" to show such numbers of canvases of heroic size.

As a memorial to George W. Breck, who died recently, a collection of nearly forty of his paintings, drawings and sketches are shown, including his cartoons for the mosaics on the inside of the west wall of St. Paul's American Church in Rome, his design for a decoration in the Philadelphia court house and an overdoor decoration for the home of Lloyd Griscom.

Edwin H. Blasfield is given prominence with a group of six works, among which is his beautiful mosaic design for the chancel of the Church of St. Matthew in Washington, of which C. Grant La Farge was the architect. Eugene F. Savage shows his power for design and ability of execution in a group of four paintings that reveal the influence of the Chinese; "A Pastoral," "Arbor Day" and "Bacchanal" are especially fine.

Robert W. Chanler is represented by some of his interesting and fantastic screens and overmantel decorations, a "Flamingo Screen" being especially fine. Considerable space is given to the works of Ezra Winter, who shows some thirty works.

One of the series of eight panels by Arthur Covey on "A Tercentenary of Dress," is shown; it is in his most decorative vein, the figures well grouped and the design carefully thought out.

There are interesting decorative subjects by such qualified mural painters as Duncan Smith, Arthur Crisp, Gardiner Hale, Henry Reuter dahl, James Dougherty, Robert Sewell, Maxwell Armfield and Ernest Piexotto, who shows "Panels for a Dining Room in the Blue Monceau, Paris," beautiful in line and pattern. Vesper George, of Boston, displays "The Melting Pot," a fragment of the decoration for the McLain High School, at Greenfield, Ohio. Will S. Taylor, who has painted officially for the American Museum of Natural History, exhibits a section of an important panel of "Scenes of the North Pacific Coast Indians,"

and W. de L. Dodge has a remarkably fine collection of decorative works.

The pictorial paintings include works by Theresa Bernstein, William Meyerowitz, Augustus John, the noted English painter; Dorothea Litzinger, who shows two colorful flower pieces, Mary Fairchild Low, Mary N. McCord, Edith McGonigle, president of the Women Painters and Sculptors, Peter Marcus, who is represented by two of his interesting charcoal drawings, "City Hall Park" and "Times Square"; F. Luis Mora, who has a decorative painting, "Spanish Dance Rhythm," and Van Dearing Perrine, who displays a beautiful and imaginative "Spring."

—L.M.

### Refinement in Snell's Landscapes

The landscapes and coast scenes of Henry B. Snell, which form a most attractive group at the Arlington Galleries, No. 274 Madison avenue, owe their greatest charm to their gentle refinement of color. This painter is fond of grey-greens and grey-blues, which he uses with the sentiment of a poet. Yet, in spite of his restrained color, his pictures are highly decorative.

One of the finest is "Winter Dawn—North River," in which a leaden sky, touched with rose, surmounts a scene of grey-green ice and snow, while the first rays of the sun kiss with red the buildings on top of the Palisades. A smaller work that is even more of a gem is "Black Road—Edgartown," an exquisite bit of local color. "Low Tide" is more positive in its hues, revealing a red and blue-grey steamer high and dry at a wharf.

Most remarkable of all, however, is the only water color in the show. "Lighthouse by Moonlight," which, because of its luminosity and strength, is a signal achievement in that medium.

—P. B.

### Sir Philip A. de Laszlo's Portraits

American artists will find a study in popularity at the Knöedler Galleries, No. 556 Fifth avenue, where a collection of twenty-eight portraits by Sir Philip A. de Laszlo fill the main exhibition room. The catalogue is replete with the names of the earth's great ones—statesmen, diplomats, authors—and the inference is plain, that this is the portraiture that the great ones of the earth enjoy. Sir Philip, who owes his knightly title to the Austro-Hungarian Order of the Iron Crown, and who has been laden with decorations by divers other governments, is probably the most successful portrait painter in Britain.

His art is fairly easy to describe. He makes lively and picturesque representations of his sitters in brilliant hues; both his color and his compositions being decorative. The first impression is brightness and hardness. He leaves nothing to the imagination. Whatever he sees, he puts

(Continued on Page 3)

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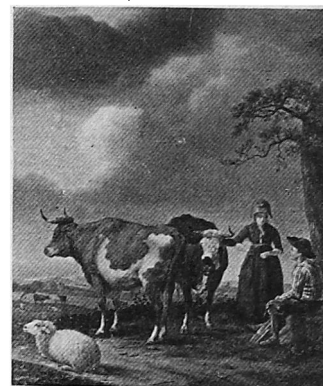
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## Current Exhibitions

(Continued from Page 2)

down emphatically on the canvas, and he sees lots of nice things. His literalness satisfies his sitters, and his decorative effects please them.

Sir Philip's portrait of Colonel E. M. House is perhaps the best thing in the exhibition, and the one of Jerome K. Jerome, with white hair, white robe and ruddy face, probably comes next. Among the diplomatists are the late Walter Hines Page, the late Colonel Robert Baron, Joseph E. Willard, William Phillips and John W. Davis, all of them in the American service, and the picturesque Emir Feisal. Other notables are Cardinal Rampolla, Austen Chamberlain and the Marquis of Lansdowne.

The portrait of Mrs. Sheldon Whitehouse, lent by Mrs. C. B. Alexander, is a blue and brown decoration; that of Miss Glasgow is a decoration in the style of the early nineteenth century, in pink, blue and gold, and with the sitter carrying a basket of flowers; and that of Miss Louise M. Ise-lin is a decoration in gold and brown. Other portraits of women are those of Mrs. William Payne Thompson, Mrs. Elinor Glyn and Mrs. E. H. House. —P. B.

### Prendergast First American Modernist

Maurice B. Prendergast, the decorative painter, and his brother, Charles E. Prendergast, decorative wood carver, are holding a combined exhibition at the new galleries of Joseph Brummer, No. 43 East Fifty-seventh street. Besides the beauty of the display, it has additional interest from the fact that Maurice B. Prendergast is the oldest of the American "Modernists." This veteran painter was doing his tapestry-like landscapes, in which he cared not a rap for exactitude of form, before Modernism was dreamed of in this country, and when it did come he was quietly claimed by the group and has been in their exhibits ever since.

The present exhibition carries Mr. Prendergast's art back about twenty years. It would have been interesting to have added some canvases he did in Paris more than thirty years ago, which, though academic, yet had the beginnings of his peculiar style. There are thirty-seven works in the display, ranging all the way from "Flying Horses," a central park subject of 1900, to "Effect of Color," one of his newest and broadest designs, joyous in red, gold and green. "Flowers and Fruit" is a still life which proves the painter, despite his independent development, to be a typical Post-Impressionist.

The carved decorative panels, eight in number, of Charles E. Prendergast, are done in flat incised relief and decorated with burnished gold and pigment. The latest and most beautiful of them represents a group of semi-nude women on the border

of a pool, with swans and deer figuring also in the design, and with the softest of blues, greens and reds making up the color scheme. Another, whose subject is women and birds on a mountainous seashore, abounds in white porcelain-like surfaces playing among red and blue.

### Charreton's Amazing "Fire Leaves."

On the first page of this number of THE ART NEWS appears Victor Charreton's "Fire Leaves," which is the feature of an exhibition of twenty-five of this French artist's landscapes, at the Dudensing Galleries, No. 45 West Forty-fourth street. This particular work is so beautiful and so luminous in its pale and pure masses of green, blue, red and gold, that it is almost sensational. There are many other excellent works in the show, which reveals remarkable progress made by M. Charreton since his first exhibition held last Spring in the same galleries. He belongs to the Impressionist school, but his art is a sort of advanced Impressionism. He uses color in much bigger masses than Monet and Pissarro, with the exception of one picture, "White Blossoms," which, however, is among the most beautiful in the collection.

"The Brook in Sunlight," very picturesque, is one of the best. Both exquisite and positive, its blues, reds and greens fairly sing. "Orchard in Blossom" is gorgeous and decorative rather than sweet, and "Shadows" is full of deep, rich passages of virtuosity.

### Old Prints at National Arts Club

The Exhibition of Old Prints which opened at the National Arts Club on April 8, to continue through the month, was arranged by Mr. Burton Emmett, under the auspices of

towns, vineyards, market places, doorways, gardens and villas of France and Italy.

In a group of attractive subjects including "Concarneau Boats," "In the Italian Alps," "Sunny Vineyard" and "Pergola at Ravello," Miss Abrams shows poetical vision and ability for the management of light and shade. Miss Howard displays depth of feeling and interesting color in "Pines of Sainte Barbe, Le Foret." "Along the Cher, Saint Aignan," is delicate in quality and good in color, and depth of quality marks "Sunday Morning, Quimperle." Miss Price, in a collection of twelve canvases, sees her subjects in a broad manner and shows decided color ability. Her



"THE WIND FLURRY"

At Howard Young Galleries

By Charles C. Curran, N.A.

the American Institute of Graphic Arts and the National Arts Club. It is a remarkable display of wood cuts, etchings and mezzotints, and is highly educational in its scope. Care has been intelligently given to place explanatory notes above the pictures, telling the date of printing, the subject, and names of artist and engraver. Works dating as far back as 1472, before shading was understood, down to the present time, are shown and there is a remarkable facsimile of a wood cut even much beyond that time.

Our own Timothy Cole is the only living engraver whose work is exhibited and several beautiful examples are on view.

Many priceless specimens of the world's greatest engravers may be seen; among them examples of Durer, Lucas von Leyden, Schongauer, Mantegna, Marcantonio, H. S. Beham, Bertel Beham, George Penze, H. Aldegraver, H. Goltzius, C. Mellon, Nanteuil, Edelinck, Masson, Drevet, Faithorne, N. H. de Laune, L. Cars, Strange, Sharp, Woollett, Morgan, D. Hopper, Ribera, whose wonderful St. Peter in Meditation is an important exhibit, Callot, Van Dyck, Claude Lorraine, Rembrandt, with fourteen etchings all remarkable examples, Van Ostade, Holler, J. Snyderhoef, Ruysdael, Tiepolo, Hogarth, Canaletto, Piranesi, Goya, Burckmair, Cranach, Altdorfer, Jeghers and D. Campagnola. —L. M.

### Three Women at Ferargil Studio

An interesting exhibition of small landscapes is being held at the Ferargil Studio, No. 24 East Forty-ninth street, through April 15, by three American women painters, M. Elizabeth Price, Eleanor Abrams and Lucille Howard, who went to Europe last summer and spent several months recording the beauties of various hamlets, picturesque

"Market Day in Guingamp" has action and is interesting in pattern; "Wine Shop, Quimperle" is full of character and true to locale. There is good color and individuality in "Lavandières, Quimperle." —L. M.

### Portraits by C. Bosseron Chambers

C. Bosseron Chambers, long known as a portrait and mural painter, is holding his first individual exhibition at the Babcock Galleries, No. 19 East Forty-ninth street. He has studied the human form since the earliest days of his art career and knows its subtle curves, intricate lines and the qualities and texture of flesh as few painters understand it. He is inherently a colorist and a draftsman of decided ability; also he applies a gift of imagination to portraying the characters of history and fiction.

His exhibition aside from his able portraits of Thomas Walsh and Jack Bunker, both poets, Ida Mülle, George McManus, the Marquise de la Tourette, and "Portrait of Miss F. in Her Mother's Wedding Gown" (reproduced on page four), a work of rare charm, is distinguished by a series of subjects inspired by the Arabian Nights.

His interpretation of Scheherazade is remarkable as fitting the beauty and pathos of the subject. Gulnare, the slave girl, Tetnah, favorite of Haroun Alerachid, Dinarzade, the faithful sister, and "The Fair Persian," are rendered in beautiful color and interesting composition. "Ali Baba" in Turkish costume, has strong flesh modeling as befits his type, and in expression there is truth and understanding.

"Salome Before Herod" is thoughtfully conceived, the scintillant, shimmering flesh of Salome being remarkably well rendered and the composition being redolent of the

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artist's knowledge of the subject. His versatility is revealed in two religious subjects, "The Light of the World" and "St. Joseph." —L. M.

### Edith C. Phelps Shows Portraits

Up to the present time Edith C. Phelps (Mrs. Stowe-Phelps) is best remembered by the public for the reputation she made during the war when the faithful work she did for the Amel Hospital in Paris proved so effective that the French Government decorated her with the Medaille de Reconnaissance. That she has been recognized for some years by the New York art world as an artist of ability, has not been advertised, albeit that she has for some time been an exhibitor at the National Academy, and in Chicago, St. Louis, Indianapolis and other cities.

It will therefore be of interest to art lovers to know that she has opened her first "one man show" at the Milch Galleries, No. 108 West Fifty-seventh street, to continue through April 26.

One of the features of the exhibition is a portrait of Mrs. Oliver Harriman, of whom she has made perhaps the best likeness ever obtained of that much sought and beautiful sitter. Clad in a creamy white gown with a yellow scarf draped gracefully about her shoulders, the colors enhance the softness of her white hair and delicate skin, the whole being blended with a harmonious background.

Mrs. Seton Porter in an orange dress is dignified and graceful and Mrs. George Daddman, in blue and purple, is quite as able an accomplishment. In addition, to the portraits there are genres themes, showing the artist's imagination and gift for graceful arrangement. —L. M.

### Paintings by Misses Hicks and Nedwill

Elizabeth Hicks and Rose Nedwill are showing groups of small oils at the Braus Galleries, No. 422 Madison avenue. They include European subjects painted at St. Moritz, Spain, and in Italy, and there are several American themes of decided interest. Miss Hicks is interesting in "Lake Louise, Late Afternoon," "Azaleas, South Carolina" and "November, New England." Miss Nedwill shows "Old Spanish House, St. Augustine," "Staircase, Fort Marion," "The Indian River" and "Noonday, Nova Scotia" she paints with sincere sentiment and a delightful color sense. —L. M.

### Guild of Book Workers Annual Show

The Guild of Book Workers is holding its annual exhibition of illuminations, bindings, tools and book plates at the Grolier Club, No. 47 East Sixtieth street. A case of beautiful illuminated manuscripts is an important exhibit. Fine inlay work is seen in the "Life of Dante," bound by John Graber. The "Rubiayat" has been charmingly bound by the same artist, who has also done a becoming cover for Gray's "Elegy." Nellie Flagg, Weir Ely, William Burton and R. McMiller Hunt are among the important exhibitors. —L. M.

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 public in their galleries, but Karl Freund  
 saves the product of his trips to Europe and  
 every so often, at Delmonico's, shows it to  
 collectors and home decorators and sells it  
 at auction. Next Tuesday he will open his  
 annual Spring exhibition in the Grand Ball  
 Room.

The exhibition will be arranged in the

room wainscoted with brilliant bird pictures  
 in the Dutch style of Hondcoeter. There  
 will be rugs from France, Spain, China,  
 Samarkand, Persia and India. The paint-  
 ings range from twelfth century Tibetan  
 mandalas to the art of Couture, and the fur-  
 niture from the formal beauty of the fifteenth  
 century and the rustic charm of Cromwel-  
 lian days to sumptuous modern upholstery

Italian Panelled Mantel Feature of  
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The combined collection of art, consigned  
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"MISS F. IN HER MOTHER'S WEDDING GOWN"

At Babcock Galleries

C. Bosseron Chambers

form of a complete apartment, composed of  
 a foyer hall, dining room, breakfast room,  
 living room and library, a number of bed  
 rooms, a boudoir and a nursery, and they  
 will be filled with objects collected from  
 both Europe and America, and also with  
 Mr. Freund's own creations.

The dining room will be paneled with a  
 set of Aubusson tapestries from a French  
 chateau in the Loire, woven with gallant  
 subjects. The breakfast room will show a  
 series of transparent landscape designs by  
 Mr. Freund. In the living room will be  
 hung a painting by Andrea del Sarto; in  
 the library a "Portrait of a Young Cardinal,"  
 by Carreno; above the hall mantel a land-  
 scape by Gainsborough.

There will be a maple bedroom of colonial  
 make, and on the wall two portraits by  
 Sharples, of a famous New Yorker, Colonel  
 Varick, and his wife, who was a Roosevelt.  
 There will be a Florentine iron gate and a  
 marble fountain in the entrance hall.

A small dressing room will be adorned  
 with Chinese silk pictures, and a morning

at four sessions, beginning next Wednesday  
 at the Plaza Art Rooms, No. 5 East Fifty-  
 ninth street, has for its outstanding feature  
 an antique Italian mantel, removed from an  
 old palace, beautifully decorated with carved  
 amorini and with painted panels from the  
 Life of Christ. Italian art is well represented  
 with antique furniture, textiles, faience, carv-  
 ings and wrought iron.

Among the other objects are some Colonial  
 four-post beds, some Louis XVI bronze-  
 mounted tables and a collection of rare silver.

### Four Paintings Given to Providence

PROVIDENCE.—Four paintings have  
 been given to the Rhode Island School of  
 Design by Mrs. Virginia W. Hoppin, in  
 memory of Mr. Hoppin. They are a "Land-  
 scape With Ruined Castle" by Karel du Jar-  
 din, an "Interior With Figures" by Frans  
 van Mieris, "Bathing the Baby" by R. J.  
 Blommers, and "An Eastern Princess" by  
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## NEW ART LEAGUE IS MILITANT BODY

**Organization Will "Do Things"—  
Seeks Cabinet Post for Art and  
Great Exhibition Building Here.**

The first meeting of the newly-formed League of New York Artists, Inc., was held last Sunday in the rooms of the Architectural League, No. 215 West Fifty-seventh street. The formation of this body is an important national event in art, for it is destined, through similar organizations in other cities, and through a great central organization, to become the militant power in art matters which the country has so long needed.

The league is not a cultural organization, like the National Academy of Design. It is a body designed for action. It will seek to have many things done for the benefit of art and artists. One of the big things is the establishment of a governmental department of the fine arts, whose head shall have a seat in the cabinet. Another is the erection in New York of a great building where exhibitions may be held—something that has long been a dream of New York's artists. Still another is the implanting in the public mind of the idea that there is an "American school" in art as a distinct thing in itself.

Howard Giles, the president, spoke briefly of the advantage of a Civic Forum plan and paid respectful homage to John W. Alexander, who worked long and vigorously for the establishment of such an organization.

Prices and qualities of artists' materials were discussed. One member advocated a government investigation of pigments, because so many American manufacturers use cheap ingredients, which become darkened with time, thus destroying both the artist's work and reputation.

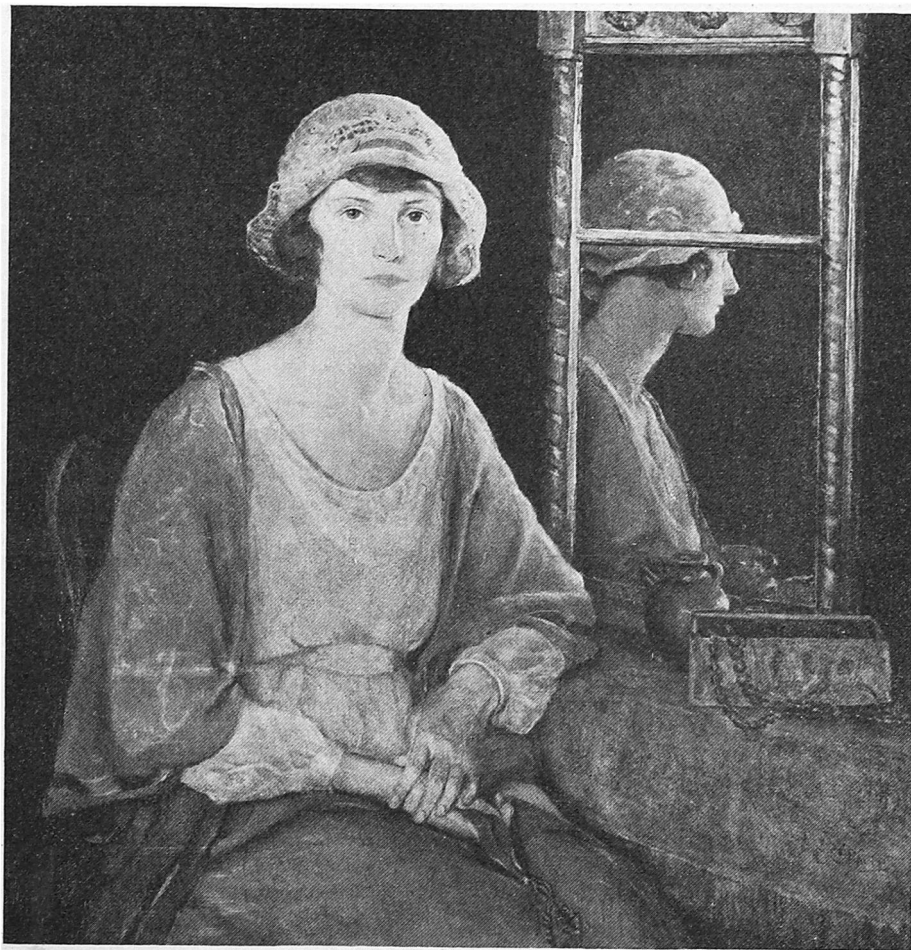
The charter members of the league are:

Karl Anderson, Robert Aitken, George Bellows, George Elmer Browne, Roy Brown, A. Sterling Calder, Eliot Clark, William Cotton, Arthur Crisp, Andrew Dasburg, Howard Giles, Edmund Greacen, Samuel Halpert, Robert Henri, Ernest Ipsen, Leon Kroll, Louis Kronberg, Jonas Lie, Hayley Lever, Jerome Meyers, Leo Mielziner, Hobart Nichols, Spencer Nichols, G. Glenn Newell, Lawton Parker, Edward Potthast, Arthur Powell, William Ritschel, Henry Rittenberg, Chauncey Ryder, Carl Rungius, J. Massey Rhind, John Sloan, Granville Smith, Henry Snell, Eugene Speicher, Robert Vonnoh, Bessie Porter Vonnoh, Henry Waltman, Max Weber, and Cullen Yates.

The league makes known its objects in the following statement:

"Believing that art is an essential in our national life and development, and that the artist is a vital contributor and necessary to the consummation of the same, the League of New York Artists was organized for, and dedicated to, the general good and advancement of art and art appreciation, and to foster all practical means to arouse our national government to a realization of the same and our consequent needs.

"It is therefore stated that the aims and objects of the league shall be:



At Milch Galleries

"REFLECTIONS"

By Edith C. Phelps

"1.—To further contemporary American art and its relation to national life.

"2.—To seek to have embodied in the Constitution of the United States the words "Fine Arts," as well as "Scientific and Useful Arts."

"3.—To arouse our national government to a realization and need of a Minister of Art with portfolio, and to give definite and concrete support to the artist.

"4.—To establish better conditions for the development of American art.

"5.—To foster the unknown artist by giving him an equal opportunity.

"6.—To maintain an advisory School Committee to work for the betterment of art instruction and art education throughout the United States, and more especially in the city of New York.

"7.—To promote the work of contemporary artists of New York by creating a closer co-operation between artist, patron and public.

"8.—To arouse other cities throughout the United States to organize similar leagues.

"9.—To establish an interchange of city exhibitions.

"10.—To promote general and active interest in the creation of a large public exhibition building in the city of New York, which shall be worthy of the city, and sufficient to house all the exhibitions of the various societies of arts and crafts, the galleries to be under such government as to render its spaces equally eligible to all, and to be a clearing house national in scope, a source of education, and a valuable stimulant to the life and all the interests of the city.

"11.—To seek the co-operations of the art museums, patrons, art lovers, art dealers, architects, interior decorators and artists.

"12.—To act for the improvement of the materials of the artists' craft, and to establish a closer co-operation between the producer of same and the artist.

"13.—To improve exhibition conditions and encourage sales.

"14.—To establish a lay membership which will embrace all patrons and lovers of art, to be known as an Associate Membership.

"At no period in the development of our country are these needs and aspirations more timely. Dependent in the past to a great extent upon foreign education and inspiration, American artists have come more and more to reflect their native environment, and to react to the manifestations of our national life."

The permanent officers of the League of Artists, who succeed the temporary officers, are: President, Howard Giles; managing secretary, Julien Bowes; treasurer, Joseph Isidor; secretary, Leo Mielziner; chairman of the art committee, Robert Vonnoh.

### Portland Has Gallery for Crafts

PORTLAND, Maine.—The Portland Society of Arts and Crafts has opened a new shop at No. 664 Congress Street. The initial exhibition is remarkable for its scope and beauty. Weaving, china decoration, hand-made silver and jewelry, metal work, wood carving, battick work, bead work, pottery, leather work, rugs, embroidery, knitting, holiday and place cards, crochet, cross-stitch, book binding, pictorial photography—there is no end to the charming things shown.

## Studio Gossip

The Metropolitan Museum has purchased "The Dust Storm," by John Sloan and "The Old Duchess," by George Luks, both of which were recently exhibited at the Kraushaar Galleries.

At his studio, No. 1361 Plympton avenue, John Koopman has recently completed a number of interesting, broadly painted landscapes, fine in color and design, which he proposes exhibiting in a one man show in the near future. He will leave New York soon for the Maine Coast, where he will paint marines during the summer.

Edwin H. Blashfield, who has been in poor health for the last two years, has happily recovered and is again at work in his Carnegie Hall studio. He is making sketches for a decoration for the Cleveland, Ohio, public library. The subjects will be "Music, Literature and Art," and "The Drama, Architecture and Poetry." All of the figures will be of life size.

The Guild of American Painters, the group of artists who recently held an exhibition at the Babcock Galleries, held a show at the Arnot Art Gallery, Elmira, N. Y., during the last two weeks of March.

The portrait of General Gorgas recently unveiled in the library of the surgeon-general's office in Washington, is the work of Alexander R. James, a native of Boston, who has a studio in the capitol and is an instructor in the Corcoran School of Art.

At his studio, No. 132 East 19th street, William H. Cotton is painting a portrait of Mrs. Crosby Gaige. His decorations for the new Selwyn theatres, upon which he worked for several months, have been placed and are a decided attraction to the decorative schemes of the buildings.

George Yewell, who has been an Academician since 1863 and who has lived in the Tenth Street Studio Building for more than two decades, has passed his ninety-first birthday. He is still painting landscapes and figure subjects.

John Ten Eyck 3rd is painting broadly conceived, individual landscapes and figure compositions at his Tenth street studio. He showed two of his most recent oils at the Independent's Exhibition. A group of his etchings was recently sent to Baltimore.

George Biddle, who recently returned from Tahiti with a collection of landscapes and figure works illustrating the interesting motives he found there, has taken a studio at 50 Barrow street. He will soon hold an exhibition of his Tahitian subjects at the Kingore Galleries. While his figure compositions suggest Gauguin because of the similarity of types, there is no technical attempt to imitate the French painter and they are decidedly decorative in character.

Anders Randolph, who prior to becoming a motion picture actor was well known as a portrait painter, has recently painted a portrait of Marion Davies.

Dorothea Litzinger (Mrs. John Thompson) has recently completed three decorations for the home of Mrs. Helen Varney

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Barye, Bourdelle and  
Mahonri Young

### RARE ETCHINGS by

Whistler, Legros, Bauer, Zorn  
Muirhead Bone, Brangwyn  
and Sir Seymour Haden

at Dover, N. H. The subjects are some of her clever and colorful flower compositions and landscapes. Miss Litzinger has also recently painted a decoration for the drawing room in the home of Mrs. Mary Landis at Kew Gardens.

Walter Douglas recently moved from Twenty-third street to a new studio at No. 264 West Nineteenth street, where he is painting his well known fowl and garden subjects.

"River View Row," a painting by Randolph LaSalle Coats, member of the faculty of the Cincinnati Art Academy, won a prize at the thirty-sixth annual exhibition of painting and sculpture at the John Herron Institute of Indianapolis.

An exhibition of sixteen paintings by Frederick C. Frieseke has just been held at the Cincinnati Art Museum.

An exhibition of paintings by Ellsworth Woodward, of New Orleans, has just been held in the Little Gallery, in Birmingham, Ala.

Henri Caro-Delvaile spent the winter in Canada, where he painted an important series of mural decorations for the Senate Chamber of the Ottawa Parliament House. There are eight panels in all, four of them over life size.

G. Glenn Newell has had a most successful winter, having sold several of his largest and most important cattle pictures. Three of his recent canvases, "At Rest," "Summer Landscape with Cattle," and "Cattle Coming Through the Birchwoods" were bought by a Chicago collector, "Spring" was purchased by a New York collector and three more by a New Jersey collector. At his Carnegie Hall studio he has just completed two remarkably fine works, "Feeling Frisky," a group of Holstein calves running to a pool, and "Silver Lights of Morning."

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## GO EASY, GENTLEMEN

It is fervently to be hoped that factional spirit between the Radicals and the Conservatives, which reared its head in the newly formed Art League at its first annual meeting in the Fine Arts Building last Sunday, will not be allowed to interfere with the important work which that body came into existence to accomplish.

The League, if it is to be anything at all, must not be a cultural institution, like the National Academy of Design or the Society of Independent Artists. It should have nothing to do with the dogmas or the "isms" of art. It should be a body of artists intent upon securing those things which will benefit all artists alike, no matter whether they belong to the "Bolsheviks" or the "Mensheviks."

Bitterness of faction and bitterness of temperament should be suppressed even if it chokes an artist or two. It is much better than some individual artist should choke on his own pent-up feelings than that he should let his spleen choke an institution such as the Art League.

One of the great objects of the League is to obtain the erection of a Fine Arts Palace in New York city, which shall be ample for the exhibitions of all groups and societies of artists, regardless of their "isms" or poverty of "isms." How can a hair-pulling mob inspire sufficient confidence in the public to obtain the money for such an enterprise? The place for hair, in this case, is in the mortar.

And yet, no sooner had the session adjourned Sunday, than there began to be talk that the meeting was "packed" and threats were uttered of "withdrawal." Seeds of dissension had been sown, and had matured with the alacrity of a Hindu magician's bamboo tree.

The Conservatives claimed that, whereas they had started the League and had invited the Radicals to come in and work with them for the common good, the latter had stolen a march on them, "packed" the meeting, over-ridden the constitution of the League and by so doing entrenched themselves in absolute control. It was asserted that, contrary to the constitution, the Radicals had proposed a roll of about 500 new members, and, in spite of opposition, had elected them.

THE ART NEWS has nothing to say about the merits of the case. If the Radicals actually did "pack" the meeting and act in defiance of the League's constitution, they are

the last persons in the world who should do such a thing. Folks who have been yelling for air, shouldn't begin to strangle somebody else the moment they obtain it.

Go easy, gentlemen. Forget your differences. Look further than the ends of your own noses. If your pictures and your sculptures please the present generation, they will buy them, and what you all want is the best possible means of a public hearing. If your pictures and your sculptures are worthy to survive in coming generations, they will survive. But no matter whether they do or not, the Art League has a chance to do some work that is sure to survive for centuries. Your personal hobbies and your group "isms" are utterly insignificant as compared with the work you can do collectively through the Art League.

Be big enough to get back together, and work together until you have accomplished your collective objects.

## ART IN THE CABINET

It would be a fitting climax to the remarkable growth of art sentiment and art appreciation in this country, which has been steadily asserting itself for several years but which in the last two years has come into positive fruition, if success should mark the present effort of artists and art lovers to obtain the establishment at Washington of a Department of the Fine Arts, whose head should have a seat in the President's cabinet.

Such a department could have manifold functions, both in guiding the government in such of its activities as have to do with art, and in furthering art education and art development among the people. But its most far reaching and immediate effect would be the dignity and importance which its very existence would confer upon art as an element in the lives of the American people.

There is no reason why the United States should not recognize the affairs of art as a vital branch of the administrative government. France has its Minister of the Fine Arts, and as this country has always looked to France for artistic guidance, it is appropriate that it should follow such precedence now.

America is experiencing a veritable "art awakening." There is scarcely a small city in the land that has not an energetic and organized coterie of art patrons. New museums are springing up in almost unheard of places. Art schools are being founded everywhere. Arts and crafts are obtaining a consideration in industry never dreamed of before. All of this is an indication of a tremendous undercurrent of appreciation for the beautiful. It means, let us hope, that the nation will never again shame lovers of art for its indifferent taste. By all means let us have a post for art in the cabinet.

## OUR AUCTION REPORTS

Readers of THE ART NEWS will notice that with this week's issue a method has been inaugurated for the systematic report of art auction results on a scale that no publication has ever before attempted. The auction room has assumed an insistent degree of importance in American art, and news of the sales, we feel, will be appreciated both by connoisseurs and dealers.

If the reports that will be printed henceforth in THE ART NEWS be clipped out and pasted in the catalogues of the sales they will make invaluable documents for the future. Reference to the displayed announcements of the auction houses in our advertising columns and to the subsequent reports in the news columns will keep the American art public fully informed on auction matters.

## Kansas City Is Looking for a Director for Its Art Museum

The Kansas City Art Institute is looking for a competent director to take charge of its rapidly growing museum, to succeed Mr. Virgil Barker, who wishes to retire in order to devote himself entirely to writing.

In the course of a letter to THE ART NEWS, Mr. Barker says:

"I am naturally interested in securing a proper person to succeed me as director here. There is unquestionably a great future ahead for this institution, and the possibilities are such as offer an unequalled opportunity for an energetic museum man.

"There will be a meeting very shortly of

the officers of the board of trustees to frame a definite proposition, which is sure to prove attractive. I hope you can find space in the next number of THE ART NEWS to make mention of this fact, in the hope of attracting the attention of some capable man who could be interested in this exceptional opportunity."

## Forbes Watson Banquetted in Dallas at Opening of Show

DALLAS, Texas.—The Spring exhibition of the Dallas Art Association opened with a banquet Thursday night, followed by a private view of the paintings. The banquet was given in honor of Mr. and Mrs. Forbes Watson, of New York.

Mr. Watson is the art critic who assembled the exhibition and Mrs. Watson is an artist. She accompanied Mr. Watson in order to paint the wild flowers of Texas.

At the banquet there were present those devotees of the fine arts in Dallas who have made this Spring exhibition possible.

## Dr. Rosenbach Buys Shelley Book at Sotheby Auction for £1,750

Mr. Philip Rosenbach, of the Rosenbach Company, has received a cablegram from his brother, Dr. Rosenbach, saying that the firm had obtained at Sotheby's on Wednesday, for £1,750, a notebook of Shelley, containing in autograph "A Philosophical View of Reform." A landscape drawing is on the front cover of the book, while rough sketches occur throughout it.

## Buys \$20,000 Stolen Statue for \$50

ROTTERDAM.—After several adventures a statuette by Benvenuto Cellini has been reclaimed. This statuette, valued at about \$20,000, was sent from Lucerne to a dealer at The Hague. It was stolen on the way and had been missing since May, 1920. The police here recently found it in the possession of a provision dealer, who admitted that he had bought it from a person unknown to him for \$50.

## Kouchakji Recovers from Operation

Mr. F. Kouchakji, of the firm of Kouchakji Freres, dealers in antiquities at No. 707 Fifth avenue, who recently underwent an operation at the Long Island College hospital, has recovered and is now back in the galleries.

## Obituary

## MRS. SILAS DUSTIN

Artist friends of Silas Dustin deeply sympathize with him in the loss of his gifted and helpful wife, who died at their Chelsea studio on April 1. Her body was taken to Westport, Conn., where they have lived for a number of years, for burial. Mrs. Dustin was a woman of charming personality and rare intelligence and was instinctively artistic. She will be missed by the Westport art colony, as well as by a large number of friends.

## MARCUS STONE

Marcus Stone, a veteran English painter, died in London on March 25. He had been a regular contributor to the Royal Academy exhibitions for sixty-three consecutive years and was well known as an exhibitor in Paris, Berlin and Vienna, and in Philadelphia and Chicago. He won many honors and medals. His work was mainly figures, which he invested with human interest. He also did historical subjects.

## LOUIS KURZ

Louis Kurz, well known mural painter, one of the founders of the Art Institute, Chicago, died at his home in that city on March 21. He was eighty-seven years old, and in his youth was a friend of Lincoln, Logan and Longfellow. A native of Austria, he came to this country in 1848. He fought for the North in the Civil War, in which he won honors for bravery, and he had the confidence of President Lincoln. He was especially known for his murals, which adorn many churches throughout the West. Mr. Kurz was elected a member of the National Academy at an early age and later became interested in the Chicago Institute. His son, Louis Kurz, Jr., is also an artist.

## HENDRICKS A. HALLETT

Hendricks A. Hallett, of Boston, died at his home, No. 91 Winfred Road, on March 17. He was well known as a marine painter and had exhibited throughout New England in various galleries. Of especial interest were his historical subjects, in which he recorded various types of ships and notable events. He was born in Charlestown in 1847, was American taught and was considered a fine colorist. His watercolors were said to be among the best of American works in that medium.

## SIR MOSES EZEKIEL

The body of Sir Moses Ezekiel, a sculptor of international fame, who died in Rome, Italy, in 1917, was removed to the Arlington National Cemetery, March 30, and buried with becoming honors. He was born in Richmond, Va., in 1844.

## WOMEN LAUNCH AN INSURRECTION

## Revolt Against Jury System Begun by Miss Ketcham in Association of Women Painters and Sculptors

The war that began in the Women Painters' and Sculptors' Association about three years ago, between factions, one of which favored making it a rule that each member should be entitled to hang at least one picture at the annual exhibition, and the other demanded that the present jury system be continued, has been gathering force and now appears to be reaching a white heat which nothing will cool except a pitched battle to prove the right of the fittest to survive. The great drama has been staged for next Wednesday when the annual meeting will take place.

The dissatisfaction in the association was first aired when in 1918 Caroline Bean protested because her pictures, after being accepted by the jury, were not hung because of "lack of space" and this when they had the three large galleries of the Fine Arts Building. It was contended then that batik draperies and other interior decorator's merchandise occupied a great part of the wall space, crowding out many "accepted" pictures.

The leader of the present fight is Susan M. Ketcham, one of the founders and the oldest member of the association, whose work has been rejected for the last two years. Miss Ketcham and her friends believe that the "jury system" should be used before an artist is admitted into the organization, and that when her work is finally passed upon as conforming to the necessary standard, she should be permitted to reap some benefit from the society as long as she helps to support it financially.

Miss Ketcham has sent out a circular letter asking the opinion of every member and a proxy for those who live out of the city or for any reason cannot attend the meeting, to vote on the "no jury" measure when it comes up. She has already received so many favorable replies, and the other side is becoming so determined in opposition that the fight promises to be a memorable one.

The insurgent faction contends that if an artist's work is beneath the association's standard of quality it is dishonest to take her money for the association's support. The other faction contends that a jury is the only system by which any art organization can maintain its standard.

Miss Ketcham's letter follows:

"Much dissatisfaction has been expressed because of the proportionally small representation (about one-third) of members in the annual exhibition of the National Association of Women Painters and Sculptors.

"It is believed that a majority of the members would like to have the privilege of exhibiting at least one picture at the annual show. This would be possible if a motion were passed to that effect at the annual meeting in April. You are urged to be present and cast your vote on the measure, as a majority is necessary.

"Are you in favor of—and would vote—for a motion, as follows:

"Be it moved that at the annual exhibition every member be privileged to exhibit one picture, not to exceed in size, including frame, 25 x 30. Other pictures of any size may be submitted to the jury, the jury to choose from the small pictures and others presented, the one for the exhibit; also to pass on others to be hung at the discretion of the hanging committee."

"Kindly inform Miss Susan M. Ketcham, 1010 Carnegie Hall, New York City, whether you will be present at the meeting and vote for such a measure.

"If you are in favor, but unable to attend the next annual meeting personally, please sign the proxy and mail it to Miss Ketcham."

## Olesen Landscapes Are Shown as They Would Look in Home

At the van Boskerck Studios, No. 76 Washington place, Olaf Olesen has ably demonstrated the possibility of "placing the easel picture back on the wall."

Mr. Olesen was introduced to the New York art public by Mrs. Harry Payne Whitney through an exhibition of his work at the Whitney Studio Club last winter, and the hanging of twenty-two of his paintings at the van Boskerck Studios, as they would appear on the wall of the home, shows that he has succeeded in varied emotional expressions, within the restraint of decorative demands.

This painter's intimate knowledge of nature and his mastery of composition, make it possible for him to simplify a landscape, eliminating all non-essentials, obtaining by this synthesis a pure art, which potentially renders the mood of nature and possesses an aesthetic appeal, unobtrusive at first glance, but gaining in power and depth of impression—qualities pertaining to all great art.



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### CLEVELAND

A new fine arts gallery, the Cleveland Gallery, has just been opened on Euclid avenue, in the old home of the late Dr. Dudley P. Allen, who was himself a generous patron of art. Mr. Herbert R. Drury, a member of the Cleveland Society of Artists, whose landscapes have found favor in numerous exhibitions here, is manager. Associated with him are Ferruccio Vitale, A. F. Brinckerhoff and Alfred Geiffert, who will make the new gallery headquarters of their office on Fifth avenue, N. Y.

The gallery opened April 4 with an exhibition by Charles W. Hawthorne, conducted by the artist in person, and a display of peasant linens, embroidered fabrics, jewelry and pewter, from the collection of Mrs. Patrick Bruce of New York. Invitations to the number of 3,000 were issued for the opening.

Rossiter Howard, formerly with the Minneapolis Institute of Art, has been made educational director of the Cleveland Museum of Art. Mr. Howard was for ten years Paris director of the Bureau of University Travel and has been connected with various educational institutions in their departments of art and music.

The main exhibition at the museum this month is the memorial display of paintings and drawings by Boutet de Monville, which was held up by the war and has just arrived. Landscapes, peasant types, sirens of the sea, Algerian streets and courts and most fascinating of all, charming, chubby children, some in the quaint costumes of the early nineteenth century, are included in this very valuable and educational exhibit.

An unusual collection of fifteenth century prints occupies the print room, many coming from the collection of Paul J. Sachs of the Fogg Art Museum, Harvard. Polaiuolo's \$10,000 study for his famous "Battle of the Naked Men" is one of the features of the display. Several prints, among them, "Battle of the Sea Gods," "Horizontal Entombment" and "Risen Christ," after the School of Mantegna, are loaned by Mr. Ralph King of this city. Paintings by Gaston La Touche, whose "Goddess of Fortune in Distress" was presented to the museum in 1917 by Mr. King, are being shown in the British and French gallery.

The Cleveland School of Art will hold a six weeks' summer school this year in connection with the Cleveland School of Education, the course opening June 20 and continuing to July 29. Instructors will be Mr. Otto F. Ege, head of the art school's department of industrial arts and methods of teaching, and Mr. John R. Sinnock, of Philadelphia, instructor in decorative composition, pottery and costume illustration, in the Pennsylvania Museum School of Industrial Arts, who was a colleague of Mr. Ege before he left Philadelphia to come here.

Mr. Frederick C. Gottwald, who closes his thirty-sixth year with the School of Art this season, has been given a year's leave of absence and with Mrs. Gottwald will sail for Italy May 12. A farewell reception was given for Mr. and Mrs. Gottwald in connection with the opening of an exhibition of paintings by the former, which is still in progress at the school. Drawings by Dugald Stewart Walker of New York preceded Mr. Gottwald's display and Mr. Ferdinand Burgdorff, of California, former Cleveland artist, has been showing a number of his sketches at the school to illustrate a talk on Pacific coast topography and the ancient cypresses of southern California.

At the Gage Gallery there has been a delightful exhibition of oils by Mr. C. D. Cahoon, of Cape Cod, a self taught painter whose work has been one of the surprises of the season. Purity of technique and a rare feeling for color and atmosphere mark the work of this modest painter, who worked away for sheer love of it alone, years on a stretch, and has only recently been "discovered" by a Cleveland business man who is also an art lover and who happened on these beautiful land-and-sea scapes down on the Cape, on a summer holiday last season.

The Women's Art Club of Cleveland has just closed a display at the Gage Gallery, including painting, weaving dyeing, batik, jewelry and other craft work.

—Jessie C. Glasier.

### BOSTON

The Guild of Boston Artists are exhibiting the recent works, twelve in number, of Phillip Little. Wisely and economically has the artist chosen from a mass of available material these few canvases. Hung well apart and interspersed with harmonious colored Japanese hangings, each picture is seen to the best possible advantage. Wood interiors, painted for the most part on the Island of MacMahan, are the subject of Mr. Little's paintings. Cool, impenetrable shadows, rough-hewn ledges, silent pools and rushing brooks, wooded trails, from which one can even sense the odor of dead pine needles, trees and underbrush in tangled masses of natural growth, making patterns of indescribable beauty, and now and again passages of clear sunlight piercing the leaves and branches overhead, imparting life and color to everything it touches; these are a few of Nature's handiworks to which Mr. Little has given pictorial form. His technique is impressionistic in style, his brushwork easy and flowing, while everything in his pictures seems tempered and colored by a distinct individuality.

The exhibition at Goodspeed's this week serves to introduce to the public another young American etcher of considerable talent, Stanley W. Woodward. In past years prints of Mr. Woodward's have been viewed from time to time at local galleries, but the present show of thirty-one etchings is a complete and enviable record of his achievements in the etched plate. Mr. Woodward is a sure draughtsman. As in his better-known pencil portraits and landscapes, he uses a variety of lines to express the physical characteristics of his subjects.

Born and bred in New England, Mr. Woodward seems to have felt more keenly and therefore rendered more happily the varied aspects of his native soil. He has sought and in a great measure succeeded in revealing the charm and picturesqueness of such subjects as Colonial designed doorways of our own Beacon Hill, farmhouses nestled in the foothills of New Hampshire mountains, familiar New England landscapes clothed in Winter dress, or low-lying sand dunes of the North Shore. Woodward's etched portraits, which make up a good portion of the exhibit, are also well drawn and not without individuality.

In the Stone Room of the Museum of Fine Arts is a recently acquired painting by Troyon, depicting a fox caught in a trap, the gift of Miss Julia C. Prendergast in memory of her brother James M. Prendergast. The realism is so strong as to call forth a painful sympathy with the creature in the trap.

The Museum is holding an exhibition of a small group of pictures by the late J. Francis Murphy, loaned by Mrs. Roland Nickerson and anonymous lenders, together with a painting recently acquired by the Museum. The closing date is April 16.

R. C. and N. M. Vose announce an exhibition of American master works to continue through April 23. Among the artists represented are Carlsen, Daingerfield, Davis, Fuller, Inness, LaFarge, Murphy, Sargent, Thayer, Twachtman and Weir.

Grace Horne's Gallery has three exhibitions by artists whose works are new to the Boston public. Barbara Armstrong, a Provincetown summer artist, has five oils, Nellie F. Sanborn, twenty-six colors, and E. F. Folsom a group of paintings and drawings.

The Society of Arts and Crafts opened a joint exhibition, April 4 to 16, consisting of lustrous gold china, decorated glass and embroidered table linen by Sidney T. Callowhill and Dennison House needlework.

### Charleston's All-Southern Exhibition

CHARLESTON, S.C.—The All-Southern exhibition held at the Gibbs Art Gallery throughout March was accounted a great success. May Paine's prize-winning picture, "Philadelphia Street," attracted much attention, as did also the sculpture of Edward Allen Hyer and the miniatures of Leila Waring. These three are Charleston artists. Others whose works won praise were S. Corinne Jamar of Maryland, Hannah Elliott of Birmingham, Margaret Hayne Beatty of Greenville and May Ball of Atlanta.

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The sweetest flower that ever blossomed there,  
When Phoebe Dawson gaily crossed the green  
In haste to see and happy to be seen.  
Her air, her manner all who saw admired:  
Courteous though coy, and gentle though retired.  
The joy of youth and health her eyes displayed  
And ease of heart her very look conveyed;  
A native skill her simple robes expressed  
As with untutored elegance she dressed."

In the Karl Freund Collection, to be sold at Delmonico's.

**PHILADELPHIA**

The exhibition now current at the Pennsylvania Academy consists of the portraits painted for the National Gallery in Washington as a part of the group done at the "Peace Conference" in Paris—the group has already been the subject of critical comment in the pages of AMERICAN ART NEWS and probably the last word has been said when special praise was given to Mr. Charles Hopkinson's work.

During the final week of the very successful one hundred and sixteenth annual exhibition at the Academy, the Edward T. Stotesbury prize of \$1,000 was awarded to Mr. William M. Paxton's "Nude Girl Combing Her Hair." The Pennsylvania Academy Fellowship Prize of \$100 was awarded to Mr. Robert Susan, the painter of two works in the exhibition, "The Connoisseur" and "The Golden Screen."

Beginning on Saturday, April 9, the collection of paintings by Swiss artists recently shown at the Brooklyn Museum will be installed at the Academy.

Works by members of the Philadelphia Water Color Club to the number of 118 are on exhibition in the galleries of the Art Alliance, Rittenhouse Square, until April 18. Among them are aquarelles, works in gouache, illustrations, black and whites, lithographs, etchings, posters and white paper silhouettes. Notably attractive are two landscapes, "Moonlight" and "Fleeting Shadows," by Miss Blanche Dillaye; a beautifully tonal picture of the mesas of the Far Southwest by Mrs. M. R. F. Colton; a group of Arizona landscapes in the Painted Desert by Francis McComas; another by Miss Florence Esté, of bits of Brittany; Japanese subjects by M. W. Zimmerman, a Colorado group very boldly handled by Birger Sandzen; quaint old Colonial houses in Newport and Germantown by Miss Catherine Wharton Morris; four capital works by W. W. Gilchrist, Jr.; local historical buildings drawn by Joseph Pennell; sketches made at the front by George Harding during the late war; illustrations for "Westward Ho," by Thornton Oakley; a group of 12 landscapes in color by Fred Wagner; scenes around New York in gouache by Felicie Waldo Howell; an illustration by the late Howard Pyle, acquired by the Club for its permanent collection, and a group of very curious white paper silhouettes of the nude by Maxfield Parrish.

In one of the galleries of the Alliance is exposed a collection of paintings of very

unusual character by Angelica Schuyler Patterson purporting to represent the trials, aspirations and flight of the human soul. Very remarkable imagery is the notable feature of these works. Their conception is entirely original, and there is much delightful opalescent color in the whirls and spirals that compose these most interesting productions.

In commemoration of the thirtieth anniversary of the opening of the School of Architecture of the University of Pennsylvania, there took place there on April 4 ceremonies incident to the dedication of the newly organized School of Fine Arts of the University under the direction of the dean of that department, Dr. Warren Powers Laird. The acting provost, Dr. Josiah H. Penniman, presided. The gold medal of the "Société des Architectes Diplômés" of the French Government was awarded to the Department of Architecture. There was a presentation of a portrait of Dr. Laird by Wayman Adams to the University and honorary degrees were conferred upon Mr. Theophilus P. Chandler, the founder of the School of Architecture; Professors George Walter Dawson and Herbert Edward Everett and Mr. Charles Howard Walker. The portrait of the dean was presented by the members of the Philadelphia Chapter, American Institute of Architects.

At J. E. McClees' New Gallery, at No. 1505 Walnut street, there is shown a very important collection of Early American Portraits by the best masters of the eighteenth and early nineteenth centuries—works by Stuart, C. W. Peale, West, Tully, Neagle, Trumbull, Savage and others equally famous.

At Staton's Galleries in Germantown there is an exhibition of original etchings by William Lee Hankey, R. E., and at the Print Club an exhibition of Japanese prints.

—Eugene Castello.

**Auction at Broadway Galleries**

The Broadway Art Galleries, Broadway and Thirty-sixth street, will hold an important sale on Friday and Saturday, April 15 and 16, of beautiful furnishings and costly embellishments, both European and Oriental. The objects include Tiffany chime clocks, enameled clock sets; bedroom and dining room suites in Louis XV and XVI design, Napoleonic Sevres vases, Persian and Chinese carpets, forty oil paintings, bronzes, sculptures, china and glass, from the collection of Charles E. Drew and Mrs. Catherine Sloan.

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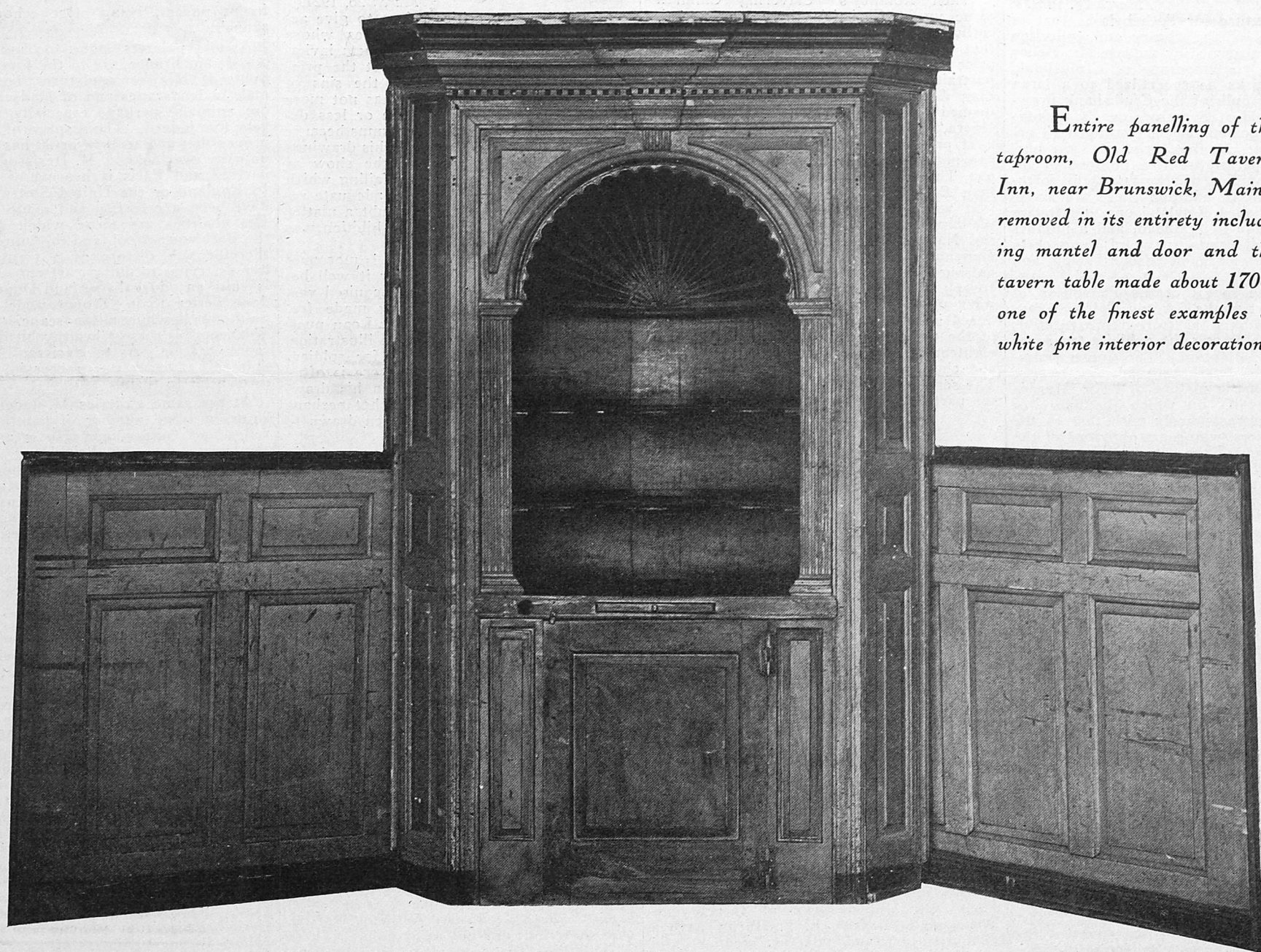
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This collection was for years in Mr. Temple's home at Tanguy, Chester County, Pennsylvania, and it was a veritable showplace and museum, the envy of all interested in the art of Chippendale, Sheraton and the masters of past centuries.

A specialty of Mr. Temple's was his collection of American antiques, and some wonderful pieces to delight the heart of the connoisseur will

be found. It is a great opportunity for museums and curators to secure some of the finest specimens of early American workman and cabinet-makers that have ever been offered for sale.

This is also the largest and most important collection of Early American Glass extant, and consists of about two thousand pieces including magnificent specimens from the factories of Steigel, Wistarburg, Millville, Sandwich and all the important centers of the glass making industry of Colonial and later periods.

The sale will prove an event in the history of antique furniture in America and an early inspection is advised.

For those unable to view any particular piece, by special arrangement it can be sent to The Rosenbach Company's New York Galleries, 273 Madison Avenue. Photographs will also be sent on request.



## LONDON LETTER

March 28, 1921.

A June fixture for Sotheby's is that of the dispersal of the library and collection of engravings formed by the late Mr. Henry Bruton, the contemporary of Cruikshank, in whose works he specialized to a large extent. The bulk of the Cruikshank drawings were sold at Sotheby's nearly twenty-four years ago, but as he continued to acquire drawings by that artist after the preliminary dispersal, quite a number of interesting examples will figure at the forthcoming sale. In addition there are sixty-eight unpublished Rowlandsons, illustrative of a tour made to Spithead, and a number of exceptional prints, many of them early states, after Rembrandt, Joseph Wright and other artists.

Despite the fact that the Exhibition of American Art at the Grafton Galleries cannot be considered as fully representative, there is much among the exhibits to arouse considerable attention. The most sensational appeal is perhaps made by George Bellows' dramatic picture of "The Murder of Edith Cavell," on which the figure of the nurse contrasts finely with that of the German soldiers, who seem oblivious of the spiritual aspect of the sacrifice about to be consummated. The "picture that tells a story" is in the ascendant among the canvases at this show; one turns with a greater sense of aesthetic satisfaction to the work of such men as Rockwell Kent, whose landscape gives evidence of imagination of a more subtle and delicate order. The exhibition as a whole does not convey any very tangible idea of what actually constitutes American art and one would gladly welcome later on a further exhibition constituted on official lines and clearly demonstrating the modern trend. The general impression gathered from the Grafton show is of a distinctly derivative order.

The sale at Sotheby's of the Britwell Quartos witnessed another triumph for American buyers, for Dr. Rosenbach carried all before him in his determination to secure the cream of the collection. The purchases of this enthusiast from Philadelphia ran into £40,000 and included Samuel Nicholson's "Acolastus" at a price of £1,450 and Anthony Sherley's "Witts New Dyal" at £1,000. There was no holding out against Dr. Rosenbach's onslaughts, so determined was he to secure at all costs the objects of his desires. Previous records of book prices were left miles behind.

There is at present being shown at the Dorien Leigh Galleries a collection of Javanese marionettes or Wayangs, a form of art of which up to the present little has been known in this country. These figures, which are cut in silhouette from leather, are painted, gilt and adorned with lavish filigree decoration, and are representative of various traditional figures from Javanese folk-drama. In view of the extreme beauty of some of these old marionettes, it seems extraordinary that they should not have aroused keen interest in this country before the present date. They are already on the way to become a positive cult over here, in the same way that Negroid art has grown to be a vogue. In the characterization of the face and pose of body they are distinctly

reminiscent of the paintings on early Greek vases.

When Romney's "Clavering Children" came up at Christie's there was not the enthusiasm displayed in connection with it that was anticipated, and £5,250 was the price that it reached, while the same artist's portrait of Lady Napier went no higher than £3,150. Great expectations had been formed respecting Hogarth's "Beggar's Opera," as the great vogue which the opera is at present enjoying at a London theatre had naturally quickened interest in the subject. The work, however, reached no further than £1,470.

It was a practical idea on the part of the Melbourne Art Gallery to suggest that the National Gallery and the Fitzwilliam Museum should co-operate with it in acquiring the series of twelve paintings by Joseph Highmore, illustrative of Richardson's novel "Pamela." These works, produced in 1744, are very excellent examples of the art of illustration as understood by eighteenth century artists, full of vitality and characteristic of the life of the period. The series is being shared in equal parts by the participants.

L. G.-S.

## Cincinnati

A loan exhibition of French paintings is being held at the Museum. It is of more than usual interest to residents because it is formed principally from Cincinnati collections.

Another attraction at the Museum is the Carver Collection of Chinese Articles of Applied Art. In the collection are the Lama robes from the priests of Peking and Tibet, who were forced by poverty to part with them, since they were supported chiefly by the late Empress. There are the imperial yellow embroidered panels, with five-clawed dragons, which denote the royalty of the wearer, and official coats of various kinds, very magnificent. There are hundreds of other objects, varying from armor and great temple hangings to make-up boxes for actors, fans and even money.

The Palette and Brush Club, recently formed at the Academy, is trying out a very interesting program. The first talk of the club was given by C. J. Barnhorn at his studio in the Museum. This was followed by a talk at the Academy by E. B. Haswell on "Student Life in Brussels." Then H. H. Wessel and Mrs. John E. Weis talked on Paris and Provincetown at the Myers-Locke studio. Next, E. T. Hurley gave a demonstration and talk on etchings and monotypes at his studio. Last Saturday Edward Grueninger talked on "Advertising" at his studio.

## St. Louis

Two new exhibitions are being held throughout April at the City Art Museum. The first is a collection of Persian art objects, lent by the Persian Antique Gallery of New York. It consists of pottery, miniatures, glass, tiles, book covers, textiles and lacquered boxes. Those who have seen the wonderful little Persian gallery at the museum will have some idea of what the exhibit is like. The second is a collection of drawings and sketches by Louis Maurice Boutet de Monvel, many of them original drawings for illustrations of such books as "Old French Songs," "Fables of La Fontaine" and "St. Francis of Assisi."

A series of lectures on "The American School of Painting" are being given by R. A. Holland, director of the City Art Museum, on eight successive Friday afternoons.

## PARIS LETTER

March 26, 1921.

Although many critics refuse to give accounts of exhibitions in galleries whose owners have neglected to send them invitations, we do not intend to adopt the principle of visiting upon artists the sins of dealers. M. Bernard Naudin has not more or less talent and is not more or less deserving of a notice in these columns because Mr. So-and-So, on whose walls his drawings hang, does not notify us of the show or furnish us with the catalogue, failing which it is very difficult to make an adequate review of his work. It is no doubt a matter of chance that his admirable exhibition was not held in other quarters.

The work of Bernard Naudin is moreover very familiar to us. We knew it well before the war, and now it has acquired vast renown, the authorities having made frequent appeals to M. Naudin for Loan posters and all kinds of propaganda illustration. For M. Naudin has a knack for soldiers and military accoutrement. There is often a kind of pathetic patriotism in his drawings and, like so many others, but perhaps more impulsively so, he has been drawn to the Joan of Arc episode.

M. Naudin uses Chinese ink or works in woodcutting, lithography and etching. He is extremely clever in these mediums. The pictures now shown were chiefly illustrations for different French authors. They prove him a species of modern Rembrandt-Callot-Goya. He has a sensibility attuned to the subjects those artists favored: the aged, the be-ragged, the poor, the maimed, beggars and children—ah! his children, are if somewhat uniform, charming! He has not the variety of Caldecott nor the versatile virtuosity of that master, but from the chords he has he draws deep, touching notes. And the keenness of his sensibility may be read, especially in his treatment of hands, often more eloquent even than his faces.

The ninth exhibition of the Société Moderne was held at Durand-Ruel's. It was participated in by twenty-seven painters, one carver in horn and ivory, two potters, and one sculptor, M. François Adam, a kind of Teniers in modelling, who is very proud of his drawings. Among the best painters: Charlot, solid to the verge of stolidity, but a good man; Henry Déziré, similarly earnest; Félix Roussel, who tries to paint with as little paint as possible; Louis Valtat, a colorist; William Horton, who shows oils and not water-colors. There is something attractive about William Malherbe's still-life. Claudius Denis, whose etchings of prison camps in Germany were so promising, worries us when he goes in for color.

André Lhote is very much admired by quite a considerable group of Americans in the Quartier Latin. He began as an arch-Cubist. But like the man in Chesterton's essay, who went to Rome to discover Bathersea, he is now under the classical influence of the early French XVIII century. This allows him to be a first-class portraitist, and portraitists have been rare of late years. His large heads in lead pencils are excellent and have even some of the dulness of supreme excellence. Doubtless his Cubistic work, some of which is also seen at the Galerie de la Licorne, is more entertaining, but since he has left it behind, who is to sanction it? Personally we have no hesitation in granting our admiration to both manners. We know the difference between the genuine "article" and jokers and bluffers. André Lhote was always a genuine article. His pictures in pastel show that

seriousness depends not on the medium but on him who uses it. His landscapes in aquarelle are the least original of his different phases, being close echoes of Cézanne's.

Animal painters, none too numerous or popular in France, are to the fore just now. Some of Hérissou's pictures, both of animals in landscapes and of landscapes without animals—perhaps especially these—are very fine indeed. The display, of 210 items, proves that an excellent artist has been very unjustly overlooked. M. Hérissou was born in 1857 and Paris is hearing of him now. In England or the United States he would have been a celebrity and made a fortune. His qualities are those which distinguish the Barbizon school, and the more welcome therefore. A picture of a team of dray-horses trying to pull a cart out of the mire is quite an unusual feat, and Dupré has not done better than "Troupeau de Vaches à Saintonge," while a landscape, "Etude au Solançon," is a most healthy bit of objective representation. As to Hérissou's studies of animals, at least one successful specialist owes a lot to them.

At the same galleries M. Jacques Simon shows a large number of paintings, aquarelles and engravings. He is another artist who, were he British or American, would be made much of. Good objective work, which prefers to be honest and a little commonplace to dishonestly sensational, it fails of striking originality. The views in Normandy and the flat countries, at Chartres also, are extremely pleasing and deserving of consideration.

—M. C.

## Pittsburgh

Of course, almost the sole topic of conversation in Pittsburgh's art circles is the coming big international show at the Carnegie Institute. The work of most of the jurymen is well known here, especially that of Charles W. Hawthorne, George W. Bellows and Edward W. Redfield. Most of the others have exhibited here. William Nicholson, the English painter, will be remembered for his picture "The Portrait of Walter Greaves"; George Clausen, the second Englishman on the jury, is a painter of interiors and has a distinctly French note in his painting, having been trained in France; Charles H. Woodbury is a Boston painter and etcher, and he makes a specialty of oceans; Bruce Crane of Old Lyme, Conn., paints New England landscapes; Daniel Garber hails from Indiana and is one of America's finest painters of decorative landscapes; Emil Carlsen was born in Denmark and is a still-life and marine painter, and Leonard Ochtman of Cos Cob, Conn., is one of our best landscape painters.

Leopold G. Seyffert will have an exhibition of portraits at the Wunderly Galleries later in the season.

An exhibition of etchings at the Gillespie Galleries includes works by Zorn, Whistler, Webster, Soper, Millet, McBey, MacLaughlin, Lepere, Leheutre, Legros, Jacque, Haden Comeran, Bejot and Brouet.

Charles W. Hawthorne has an exhibition at the Gillespie Galleries.

Statement of the Ownership, Management, Etc., required by the Act of Congress of August 24, 1912, of the AMERICAN ART NEWS, published weekly from mid-October to June 1st; monthly in mid-July, August and September, at New York, N. Y., for April 1, 1921.

State of New York, County of New York: Before me, a Notary Public in and for the State and County aforesaid, personally appeared S. W. Frankel, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the AMERICAN ART NEWS and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in Section 443, Postal Laws and Regulations, to wit:

1. That the names and address of the publisher, editor and business manager are:  
Publisher: AMERICAN ART NEWS CO., Inc., 786 Sixth Ave., N. Y. C.; Editor, Peyton Boswell, 786 Sixth Ave., N. Y. C.; Managing Editor, none; Business Manager, S. W. Frankel, 786 Sixth Ave., N. Y. C.

2. That the owners are: American Art News Co., Inc., 786 Sixth Ave., N. Y. C.; Peyton Boswell, 786 Sixth Ave., N. Y. C.; S. W. Frankel, 786 Sixth Ave., N. Y. C.; C. A. Benson, 786 Sixth Ave., N. Y. C.

3. That the known bondholders, mortgages, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders, as they appear upon the books of the company, but also, in cases where the stockholders or security holders appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

S. W. FRANKEL,  
Business Manager.

Sworn to and subscribed before me this 4th day of April, 1921.

HAROLD O. RUDD,  
Notary Public.

My commission expires March 30, 1923.  
(SEAL)  
Notary Public ctf. filed in N. Y. C.

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ON THE AFTERNOONS OF  
APRIL 18, 19, 20  
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APRIL 20

## Messrs. CHRISTIE, MANSON &amp; WOODS

THE

## IMPORTANT COLLECTION

OF

ARMS AND ARMOUR, EARLY ENGLISH OAK AND TAPESTRY, OF THE LATE  
MORGAN S. WILLIAMS, ESQ., OF ST. DONAT'S CASTLE, NORTH WALES

Messrs. Christie, Manson & Woods will sell by auction at their  
Great Rooms, 8 King Street, St. James's, London, S.W. 1, on Tuesday,  
April 26th, and two following days (by Order of the Trustees)

The Important Collection of Arms and Armour, Early Oak and Tapestry formed by Morgan S. Williams, Esq., deceased, late of St. Donat's Castle, Llantwit Major, Glamorgan, comprising a superb Suit of Bright Steel Armour, probably by Koloman Colman, a Suit of Gothic Armour, another of Plated Armour, German, late 15th Century; a three-quarter Suit, English, circa 1580; a complete Suit of Boy's Armour, French, circa 1560; and other Suits and Half-Suits.

Fine Italian Salades of the 15th Century; a North Italian Engraved Shield, 16th Century; a fine Sword of the "Bastard" type, Italian, circa 1470; other Swords ranging in date from the 11th to the 16th Century; Rapiers, Scottish "Clairdheamh-mors"; Poleaxes; Daggers of the 14th, 15th and 16th Centuries; Breast-plates; Morions; Pistols, etc.

The Oak Furniture comprises a series of Gothic Cupboards and English and Flemish Chests, Cabinets and Stools of the 14th, 15th and 16th Centuries, Tudor and Jacobean Tables and Bedsteads. Many of the pieces have been illustrated in "A History of English Furniture," by P. Macquoid, and "Ancient Coffers and Cupboards" by F. Roe.

The Objects of Art include a rare Arab Glass Mosque Lamp of the middle of the 14th Century, and several Panels of Flemish and Brussels Tapestry.

COPIES OF THE CATALOGUES AND ILLUSTRATED CATALOGUES  
may be had from the Auctioneers, or viewed at the office of this paper



Art Auction Record

Amos. A. Lawrence Antiques

American Art Galleries.—The Amos A. Lawrence Collection of Antique Art; March 29, 30, 31, April 1, 2. Total \$70,680.00 for 1,003 items. A report of the sale on items bringing \$200 or more:

149—Four 19th C. silver candlesticks; Miss M. Ferry	260.00
152—Four 19th C. Georgian silver candelabra, etc.; Mrs. Allen	200.00
169—18th C. French traveling chest; M. B. G. Seaman	210.00
172—Set of 12 Japanese kakemonos, 18th C.; Miss R. S. Hoyt	300.00
204—Four English appliques; Mrs. N. J. Booker	240.00
207—Set of 4, same; Mrs. Horace	220.00
208—Set of 4, same; Bernet, agt.	200.00
254—Pair jade and amber citron trees; James W. Barney	580.00
256—Pair jade pomegranate trees; R. G. W.	320.00
257—Pair of jade and coral cherry trees; H. R. Winthrop	440.00
258—Jade and colored amber peach tree; A. J. Halow	200.00
259—Pair jade and coral cherry trees; H. R. Winthrop	400.00
271—Pair 18th C. lustrated appliques; Mrs. Ronald Tree	320.00
272—18th C. English lustrated chandelier; J. Stewart Walker	235.00
273—18th C. Italian lustrated cut glass chandelier; J. Stewart Walker	300.00
276—Pair 18th C. English appliques; Mrs. Jay F. Carlisle	200.00
337—Pair 17th C. French priest's robes; A. J. Hill	200.00
361—Pair 17th C. Spanish silk damask hangings; R. G. H.	200.00
364—Madonna and Child, 15th C.; Mrs. H. J. Coolidge	850.00
373—18th C. Flemish verdure tapestry; J. Z. Noorian	825.00
374—17th C. Flemish tapestry; Mrs. J. F. Carlisle	1,500.00
519—18th C. Chinese Lowestoft porcelain cup and saucer; W. W. Nolan	240.00
530—18th C. Chinese porcelain plates (pair); Mrs. W. K. Vanderbilt	220.00
544—Pair 18th C. Chinese Lowestoft porcelain ice pails; S. Barney	240.00
554—Pair 18th C. Chinese Lowestoft porcelain baskets and stands; Mrs. A. S. Walker	380.00
559—18th C. Chinese Lowestoft porcelain bowl; Seaman, agt.	200.00
563—18th C. Chinese Lowestoft porcelain bowl; Bernet, agt.	330.00
566—Another; Seaman, agt.	400.00
573—18th C. Chinese Lowestoft porcelain vegetable dishes (pair); W. B. Cutting	200.00
583—18th C. Chinese Lowestoft porcelain garniture; Mrs. A. S. Walker	375.00
587—Pair 18th C. Chinese Lowestoft porcelain vases; Mrs. J. S. Allen	300.00
588—18th C. Chinese Lowestoft porcelain bowl; R. Tree	220.00
767—Set of 15, 18th C. Chinese Lowestoft porcelain plates; B. Sneeden	225.00
771—Nine 18th C. Chinese Lowestoft armorial porcelain soup plates; L. J. O'Reilly	495.00
776—Eleven 18th C. Chinese Lowestoft armorial porcelain soup plates; L. J. O'Reilly	220.00
782—Twelve 18th C. Chinese Lowestoft armorial porcelain plates; L. J. O'Reilly	900.00
783—Another similar lot L. J. O'Reilly	360.00
788—18th C. Chinese Lowestoft marriage porcelain tea set; Bernet, agt.	250.00
790—Pair 18th C. Chinese Lowestoft porcelain vegetable dishes; Mrs. A. S. Walker	260.00
803—18th C. Chinese Lowestoft porcelain tea and coffee service; Mrs. J. S. Lawrence	500.00
804—18th C. Chinese Lowestoft porcelain dinner service; Mrs. H. A. Hatch	500.00

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805—Chinese Lowestoft Armorial porcelain dinner service; B. B. S. S.	2,900.00
805A—18th C. Chinese Lowestoft porcelain soup tureen; Mrs. Reese	105.00
806—18th C. Chinese Armorial Lowestoft dinner service; L. J. O'Reilly	2,025.00
809—18th C. Chinese Lowestoft porcelain garniture of five vases; H. R. Winthrop	400.00
810—Pair 18th C. Chinese Lowestoft porcelain vases; Seaman, agt.	550.00
811—Pair 18th C. Chinese Lowestoft porcelain vases and covers; Mrs. A. S. Walker	220.00
868—Four 18th C. English walnut chairs; H. R. Winthrop	200.00
904—Pair 17th C. Italian walnut armchairs; J. F. Case	280.00
905—Pair 17th C. French walnut chairs; Mrs. Hugh	420.00
937—French painted armchair (Louis XV); Silvill Villa	200.00
938—Pair French walnut armchairs (same period); Mrs. H. de Forest	390.00
940—Pair French walnut armchairs (same period); Silvill Villa	520.00
940A—Another similar lot; R. Johnson	480.00
941—Six 18th C. French walnut chairs; W. E. Maynard	270.00
942—Pair French walnut armchairs; Mrs. Horace	270.00
943—Nine French walnut chairs (Louis XIV); A. J. Hill	360.00
944—Pair 18th C. French walnut armchairs; Mrs. M. L. Cohen	300.00
945—Another similar lot; Mrs. Hugh	310.00
946—Six 18th C. French walnut chairs; Lans Co.	315.00
963—Pair 18th C. Italian inlaid cabinets; Mrs. G. Batcheller	210.00
986—17th C. Spanish walnut bargueno and stand; Casper	340.00
990—18th C. Dutch walnut cabinet; Mrs. Horace	550.00
998—16th C. English oak refectory table; Ed. Mitchell	320.00
1003—Coromandel lacquer twelve-fold screen; A. J. Hill	650.00

Richard W. Lehne Antiques

The Anderson Galleries.—English Antiques and other objects from the Richard W. Lehne collections, March 29-April 3. Total \$175,958 for 1,132 items. A report of the sale in items bringing \$200 or more:

90—Eight Colonial side chairs; E. Collins, agt.	220.00
100—English oak credence; F. G. Sweet	210.00
119—Chippendale console table; L. Alder	220.00
122—English oak court cupboard; J. Ruppert, Jr.	300.00
155—Pair Waterford crystal lustres; Carl Tucker	625.00
166—Satinwood cabinet; order	310.00
167—Lowestoft dinner service; E. C. Collins, agt.	250.00
169—18th C. French needlework suite; order	425.00
171—Sheraton high post bed; E. W. Murphy	220.00
272—English oak pulpit bench with lectern; E. Bullett	210.00
302—Chippendale basket-top table; E. Collins	475.00
324—William and Mary side table; W. D. Tragne	240.00
328—Pair Waterford crystal candelabra; Lans	550.00

329—Georgian carved wood mantel with overmantel; French	400.00
341—Georgian cabinet in satinwood; C. W. Lyon	400.00
342—Old tapestry threefold screen; C. W. Lyon	550.00
416—Nine Colonial chairs; Mrs. M. D. Miller	925.00
441—Pair Georgian console mirrors; C. W. Lyon	425.00
468—Old Georgian upright console mirror; W. R. Hearst	200.00
469—Another similar; W. R. Hearst	200.00
470—Pair Waterford crystal candelabra; E. Erlanger	540.00
501—Five Queen Anne side chairs; M. Woolf	270.00
507—Sheraton recess cabinet; B. Benguiat	210.00
523—Old English four-fold needlework screen; E. Collins, agt.	1,500.00
600-601—Queen Anne needlework banquettes; Mrs. H. I. Pratt	500.00
602—Queen Anne ladies desk; Mrs. Joseph Harriman	310.00
613—Georgian carved wood mantel; E. Collins, agt.	285.00
637—English needlework sofa; J. L. Lyons	2,300.00
679—Lowestoft dinner service; W. C. Novas	610.00
678—Chippendale sofa; H. I. Pratt	2,050.00
757—Charles II arm chair; J. Ruppert, Jr.	425.00
758—Charles II arm chair; J. Ruppert, Jr.	435.00
804—Adam kidney-shape console table; Mrs. Walter Gibb	240.00
806—Old Scotch Queen Anne domed top cabinet; Mrs. Daniel O'Gorman	310.00
807—Old Scotch Queen Anne domed top cabinet; Mrs. Daniel O'Gorman	300.00
808—Queen Anne needlework love seat; Miss A. French	1,050.00
809—Queen Anne needlework love seat; Miss A. French	1,100.00
837—Pair Waterford crystal candelabra; Mrs. H. I. Pratt	510.00
844—Queen Anne wing chair; E. W. Collins, agt.	1,375.00
845—Queen Anne chairs; E. W. Collins, agt.	1,375.00
858—Aubusson tapestry; Mrs. H. F. Dawson	1,500.00
859—Follet tapestry; E. Collins, agt.	500.00
860—Follet tapestry; J. W. R. Dunbar	1,500.00
861—Teniers tapestry; E. Collins, agt.	3,600.00
862—Renaissance tapestry; H. F. Dawson	2,000.00
863—Follet tapestry; C. L. E. Allison	1,250.00
864—Aubusson tapestry; Jas. Krahame, agt.	1,000.00
865—Brussels tapestry; L. F. Rothschild, agt.	8,500.00
823—Set of eight Hepplewhite dining chairs; Miss H. Counihan, agt.	900.00
874—French Duelling set; T. Offerman	200.00
912—"Battle of the Nile"; C. F. R. Drake	200.00
915—"Battle of the Nile, Midnight"; Mrs. H. I. Pratt	900.00
921—"Battle of La Hogue" (Benjamin West); C. L. F. Allen	1,000.00
922—"Dutch Fleet Raising Anchor Off Flushing" (J. C. Schetky); Max Williams	675.00
927—"Man-of-War" "Le Neptune"; Max Williams	900.00
930—"Sloop-of-War 'Warrior'"; George H. Benjamin	3,250.00
933—"Man-of-War 'Triumph'"; George H. Benjamin	4,000.00
936—"Whaling Ship 'Eliza'"; E. L. Morse	1,100.00
940—"Frigate 'Amazon'"; Edw. Collins, agt.	1,800.00
1010—Queen Anne lady's desk; Ferargil, Inc.	225.00
1028—Georgian pine overmantel; P. M. Hooper	210.00
1029—Four Sheraton side chairs; Rothchild	240.00
1030—English walnut dresser with rack; E. S. Draper	300.00
1045—18th C. English marble mantel; M. Shoyer, agt.	360.00
1059—Two Georgian candelabra; C. J. Welch	200.00
1109—Old Queen Anne slant-front lacquer desk; M. Shoyer, agt.	500.00
1116—Georgian garden seat; Mrs. M. Farrand	335.00
1123—Renaissance tapestry panel; Mrs. P. R. Strong	450.00
1124—Renaissance tapestry panel; Mrs. P. R. Strong	450.00
1126—Brussels tapestry; H. F. Dawson	1,500.00
1127—Teniers tapestry; H. F. Dawson	3,250.00
1128—Teniers tapestry; H. F. Dawson	3,000.00
1130—Brussels tapestry; Henry Symons & Co.	10,000.00
1131—Aubusson tapestry; Edw. Collins, agt.	3,600.00
1132—Teniers tapestry; Miss Hannah Counihan, agt.	2,400.00

Max Williams Collections

American Art Galleries.—The Max Williams Collection of Ship Models, Marine Prints, Rare New York and Other American Views, etc.; March 30-31. Total \$93,292.50 for 417 items. A report of the sale on items bringing \$200 or more:

55—British Ship Britannia, bone; R. W. Helme	300.00
69—"Constitution and Guerriere," Mezzotint; R. W. Helme	300.00
80—Dutch Man-of-War, wood; T. Ewart	210.00
91—British First-Rate Man-of-War, bone; R. W. Helme	280.00
103—Benjamin Franklin, figure-head, wood; R. W. Helme	250.00
105—French Frigate, bone. Benj. Benguiat	200.00
107—French Man-of-War, wood; A. E. Presenger	360.00
118—Clipper Ship Great Republic, wood; Mrs. F. Wickes	250.00
155—The French Frigate La Junon, wood; F. Wickes	525.00
176—Ship "Mary E" of Bath, Me., wood; Midaim	280.00
211—Plan of the City of New York, in North America; Surveyed in the years 1766 and 1767; J. M. Woolsey	325.00
215—View of the New York Quarantine, Staten Island, Aquatint; P. S. Haas	250.00
254—The Great Fire of the City of New York, 16 December 1835, lithograph; Mrs. Charles King	200.00
260—Wall Street, about 1825; lithograph; H. D. Fane	220.00
273—Overeig. Dutch Man-of-War, in bone; Henry Symons & Co.	500.00
342—British Admiralty, model in boxwood; Mr. George	3,300.00
354—British First-Rate Ship of the Line, copper and boxwood; Henry Symons & Co.	310.00
356—H. M. S. Siren, wood; T. Offerman	875.00
385—Volage, French Privateer, wood; P. C. Nicholson	400.00
386—War Frigate, bone; T. Ewart	275.00
387—Series of four views to illustrate the Naval Action fought on the First Day of June, 1813, lithograph; T. Offerman	260.00

392—George Washington, mezzotint; T. Offerman	250.00
411—British Man-of-War, in wood; P. C. Nicholson	250.00

Laureano Medina Antiques

American Art Galleries.—The Laureano Medina Collection of Spanish, Italian and Flemish primitive and other ancient paintings, etc.; April 5. Total \$5,084 for 109 items. A report of the sale on items bringing \$200 or more:

28—Shrine, Spanish XVI C.; R. E. Biazat	\$340.00
29—Silver cross, Spanish XVI C.; Leo Elwyn	410.00
34—Statuette, "St. Jerome," Spanish XVI C.; R. E. Biazat	200.00
55—XVII C. Aubuss on tapestry; F. Baumeister	425.00
79—"Venus and Adonis," XVII C. Spanish school; F. S. Goodman	210.00

W. G. Peckham Painting Collection

American Art Galleries.—The Private Gallery of American and Foreign Paintings formed by W. G. Peckham, of Westfield, N. J.; March 29. Total \$11,405 for 98 items. A report of the sale on items bringing \$200 or more:

58—"Mother and Child," Kever; C. W. Kraushaar	375.00
59—"Breaking Camp," Jures; C. W. Kraushaar	390.00
62—"Portrait of Miss Montague," Opie; Brooks	275.00
64—"Mrs. Fitzherbert," Cosway; Seaman, agt.	220.00
66—"Lord Kinnaird," Dupont; F. S. Armstrong	310.00
68—"Portrait of a Boy," Van Ceulen; L. J. O. Reilly	390.00
69—"Portrait of a Lady," British School; McCarthy	200.00
70—"Portrait of a Lady," Hoppner; W. E. Segsworth	260.00
77—"The Prodigal Son," Jures; C. W. Kraushaar	300.00
79—"The Jet D'Eau," La Farge; A. F. Egner	200.00
81—"The Attack," Jures; W. E. Segsworth	450.00
85—"Landing the Fishing Boat," Cubells-y-Ruiz; H. C. Lowenstein	210.00
88—"Lady Caroline Prince," Opie; Mr. Firth	610.00
89—"Isabelle de Valois," Zuccherio; F. Baumeister	350.00
90—"Eleonora di Medici," Pourbus; B. R. Kitzridge	210.00
93—"Peter and the Cripple," Jures; Seaman, agt.	210.00
94—"The Halt," Jures; C. W. Kraushaar	650.00
95—"Don Quixote and Sancho Panza After the Battle," Jures; C. W. Kraushaar	225.00
96—"Portrait of Frau Yost," Lenbach; F. Baumeister	465.00
97—"Portrait of Lady Bateman," Lenbach; H. Hinrichs	200.00
98—"Portrait of Bjorsterne Bjornson," Lenbach; J. C. Heldring	550.00

Auction Calendar

American Art Galleries, Madison Square South.—Library of Matthew Baird, Jr., of Philadelphia, American, English and French authors; sale Tuesday, April 12, at 8 p. m.—Books, prints, autographs, letters from the estate of the late Thomas Addis Emmet, M.D., to be sold April 13, at 8 p. m.—Library of the late James Hammond Trumbull, La Libre Belgique to be sold for the benefit of L'Hopital de Recherches Medicales, on Thursday, April 21, at 9 p. m.—English and American authors and the famous Baxter Collection of Thackeray letters and original drawings and extra illustrated books from the estate of the late F. R. Halsey of N. Y., to be sold Thursday and Friday evenings, April 21-22, at 8:15 p. m., and at 2:30 in the afternoons of the same dates.—Antique Art property of the Cattadori Italian Art Gallery, to be sold April 13, 14, 15 and 16, beginning each afternoon at 2:15.

Anderson Galleries, Park Ave. and 59th St.—Library of the late William Winter, (Part I), comprising Books, Letters, Manuscripts and Dramatic Memorabilia; to be sold Thursday afternoon, April 14.—Collection of Louis V. Bell (Part II), and including Engravings and Drawings, English and French Color Prints and Sporting Prints; to be sold Thursday Evening, April 21.

Plaza Art and Auction Rooms, 5 East 59th St.—Art Objects derived from various sources, and featuring Italian art; to be sold on Wednesday, Thursday, Friday and Saturday, April 13, 14, 15 and 16.

Walpole Galleries, 10 East 49th St.—Etchings, Engravings and Drawings, the property of Mrs. Frank J. Sprague, Edgar C. Riebe, the Estate of the late James Stillman and others; to be sold at Delmonico's, Fifth Ave. and 44th St., Wednesday evening, April 13.—Japanese Color Prints, the property of a noted Japanese of Kyoto; to be sold on Thursday and Friday evenings, April 14 and 15.

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The climax of this great sale will be reached today (Saturday, April 9) and the finale will occur next Thursday, April 14, both sessions at 2:30 P. M.

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## MILWAUKEE HAS CIVIL WAR IN ART

"Wisconsin Painters and Sculptors"  
Revolt Against the Art Institute  
and Organize a Rival Exhibition.

MILWAUKEE, Wis. — Civil war has broken out in Milwaukee. The Wisconsin Painters and Sculptors and the "Milwaukee Art Institute" have declared hostilities on each other and the conflict has already begun. There will be rival exhibitions.

The open charge is made that the Art Institute directors are making a "hobby" of art, and are trying to ride the hobby to social advancement. It is claimed that the out-of-town artists who can curry social favor and gracefully balance a teacup, figuratively speaking, put the Milwaukee artists in the shade.

For the past eight years there has been one annual Wisconsin art exhibit, that of Wisconsin Painters and Sculptors, held in the Milwaukee Art Institute. This year there will be two exhibits. The Wisconsin Painters and Sculptors will hold their annual exhibit as usual, but not in the Art Institute. As for the Art Institute, it is now having its annual show, but it is not that of the Wisconsin Painters and Sculptors. They call it a "Wisconsin Artists' and Crafters'" exhibit. The breach came when the Institute decided to hold the annual Wisconsin art exhibit under its own auspices. Next it turned down the Wisconsin Painters and Sculptors' request for permission to use the Institute for their annual exhibit, and "cordially invited" them to

"participate" in the "Wisconsin Artists' and Crafters'" show.

The Wisconsin Painters and Sculptors came back with a formal declaration of war that was "hot stuff." They sent an appeal to all Wisconsin artists that contains the following statements:

"The artists feel that art in Milwaukee has come under the control of a group of laymen who are less interested in the promotion of art than they are in the Art Institute as a medium for their own glorification and social advancement.

"Serious minded artists who could not be exploited were neglected and forgotten. The true art movement as represented by the artists is being discouraged. Artists from other cities with social connections in Milwaukee have no difficulty in being granted space for exhibitions at the Institute. The Art Institute has even denied Wisconsin artists privileges granted them in other cities."

The breach is believed to be the direct outgrowth of the controversy over the Victor Berger bust last year. Berger's bust, made by Louis Mayer, was barred from the Institute on the ground that it had arrived too late. Milwaukee artists maintain it was barred for "narrow political reasons."

One of the specific complaints against the Art Institute's exhibit this year is the fact that an out-of-town jury was the sole judge of what paintings were admitted to the exhibit and awarded the prizes.

The Milwaukee artists who have voted to stand by the exhibit of the Wisconsin Painters and Sculptors and to ignore the other one, include Clarence Boettcher, Gustave Moeller, Fred C. Hilgendorf, George Raab, Ferdinand Koenig, Raymond Stelzner, Thorsen Lindberg, Francesco Spicuzza, Alexander Mueller, Henry Stoerzer and Elsa Ulbricht.

## Calendar of Current Art Exhibitions

Ainslie Galleries, 615 Fifth Ave.—Permanent exhibition of choice examples of Inness, Wyant and Murphy. Oils by 12 famous Russian painters of the old school, to April 20, incl.

Allied Artists of America, Fine Arts Galleries, 215 W. 57 St.—Eighth annual exhibition, April 10 to May 1, incl.

Arlington Galleries, 274 Madison Ave.—Marines (chiefly) by Henry B. Snell, to April 16.

Babcock Galleries, 19 E. 49 St.—Landscapes by Wharton H. Escherick, to April 9, incl. Figure works by C. Bosseron Chambers, April 11-26, incl.

Braus Galleries, 422 Madison Ave.—Small pictures by Elizabeth Hicks and Rose Nedwill, to April 11. Brooklyn Museum, Eastern Parkway (7th Ave. Subway Sta. at Museum)—Collection of the late Robt. W. W. Paterson. English XVIII C. paintings, Corot, Diaz, Isabey, Oriental and Near East art pottery, glass, figurines. Miniature medallion portraits in colored wax by Ethel F. Mundy. Kelekian Collection of modern French paintings, to April 24, incl.

Brown-Robertson Gallery, 415 Madison Ave.—Wood block prints by the Provincetown printers. Pastels and dry-points by Paul Helleu; paintings of Spain and monotypes in color by William Sanger, to April 23.

Brummer Galleries, 43 East 57 St.—Exhibition of paintings by Charles and Maurice Prendergast, April 4-23, inclusive.

Camera Club, 121 West 68th St.—Exhibition of photographs by Bertrand H. Wentworth, of Gardiner, Me. City Club, 55 W. 44 St.—Landscapes by Emile Stange, through April 4-16, incl. Ladies admitted between 11 and 4.

Civic Club, 14 West 12 St.—Paintings and drawings made in France by Abramowitz, to April 9. Galleries open afternoons and evenings.

Conn. Academy of Fine Arts, Annex, Wadsworth Athenaeum, Hartford, Conn.—11th annual exhibition (oils and sculpture) April 18-May 1, incl. Not more than two works from one contributor. Moderate size advised. Out-of-town work received by L. A. Wiley & Sons, 732 Main St., Hartford, before April 9.

Daniel Galleries, 2 W. 47 St.—Watercolors by John Marin.

Dudensing Galleries, 45 E. 44 St.—Selected paintings by American and foreign artists. Paintings by Chatterton.

Ehrich Galleries, 707 Fifth Ave.—Portraits by Maxwell Armfield, through April 11. Flower panels and architectural landscapes, through April 16.

Ferargil Studio, 24 East 49th St.—Little paintings of Italy and France by Elizabeth Price, Eleanor Abrams and Lucile Howard to April 15.

Ferargil Gallery, 607 Fifth Ave.—Paintings by Karl Anderson and H. F. Waltman.

Folsom Galleries, 104 W. 57 St.—Portraits, landscapes and genres by Truman E. Fassett, April 12-26.

Grolier Club, 47 E. 60 St.—Guild of Book Workers, through April.

Hispanic Museum, 156 St. and Broadway—Spanish works of art. El Greco, Velasquez, Goya. Hotel Majestic, Central Park West and 72 St.—Pictorial Presentation of the Evolution and Development of Motive Power.

John Levy Galleries, 559 Fifth Ave.—Decorative flower paintings by Carl Blenner, to April 9. Paintings by Percival Rosseau, April 11-23.

Keppel & Co., 4 East 39 St.—Etchings by Alphonse Legros, to April 26.

Kingore Galleries, 668 Fifth Ave.—Portraits and historical subjects by Ilja Repin, to April 16, incl.

Knoedler Galleries, 556 Fifth Ave.—Selected etchings by various artists. Oils, including figure works and portraits, by Sir Philip Laszlo, through April 16.

Lincoln Art Gallery, 509 Fifth Ave.—Paintings by Harry A. Vincent.

Little Gallery, 4 East 48th St.—Exhibition of modern hooked rugs, to April 12.

Macbeth Gallery, 450 Fifth Ave.—Paintings by Jonas Lie, portraits and landscapes by Gladys Thayer, paintings by Frieske and A. Groll, to April 11.

Memorial exhibition of works by the late J. Francis Murphy, to May 7.

Macdowell Club, 108 West 55th St.—Exhibition of pastel portraits comprising those of soldiers and civilians made during the war, through April 17; hours, 2 to 6.

Metropolitan Museum, Central Park at 82 St.—From 10 A. M. to 5 P. M., Saturday until 6 P. M., Sunday, 1 P. M. to 6 P. M. Admission Monday and Friday, 25c. Etchings by J. Alden Weir, laces from Schiff collection, casts of sculpture by Michelangelo, to April 17.

Milch Galleries, 108 W. 57th St.—Paintings by Gari Melchers; charcoal drawings by Peter Marcus, through April 9. Recent landscapes by Willard Metcalf; portraits and genres by Edith C. Phelps, April 11-30.

Montague Flagg, Inc., Galleries, 42 East 57 St.—Group of American artists, to April 30.

Montclair Art Association, Montclair, N. J.—Watercolors by George Inness, through April.

Montross Galleries, 550 Fifth Ave.—Paintings by Bryson Burroughs, to April 16.

Museum of French Art, 599 Fifth Ave.—Loan exhibition of pastels, watercolors and drawings (Cezanne, Redon, Degas, Rodin, Derain, Forain, Picasso, etc.), to April 3, incl.

National Arts Club, 15 Gramercy Park—"Old Prints Show," beginning April 6.

National Revival of Industrial Arts, 816 Fifth Ave. Bronzes by P. Troubetzky. Bookbindings, pottery, basketry, toys, ironwork, by disabled soldiers.

Neighborhood Playhouse, 466 Grand St.—Paintings and stage settings by Frank Stout.

N. Y. Public Library, Fifth Ave. and 42 St.—The making of a Japanese print, Room 321, to April 15.

Stuart Gallery, "Paris in Prints," pictures of old and new Paris, through April.

Parish-Watson Co., Inc., Fifth Ave. at 46 St.—Special exhibition of Early Chinese Art, including Old Chinese Porcelain.

Pen and Brush Club, 134 E. 19 St.—Pictures in any medium through April.

Plymouth Institute, Orange and Hicks St.—Paintings by Hamilton E. Field, sculpture by Robt. Laurent, to April 23.

Ralston Galleries, 12 E. 48 St.—Paintings of Barbizon School, English portraits of XVIII C.

Salmagundi Club, 47 Fifth Ave.—Exhibition of thumb-box sketches and pictures by members.

Salmagundi Club, 47 Fifth Ave.—Third annual Vonnoh group (Albert, Bower, Giles, Grover, V. Higgins, Vonnoh, Ufer), to April 2, incl.

Schwartz Galleries, 14 East 46 St.—Pastels by Hamilton King, through April 9.

Scott and Fowles Galleries, 590 Fifth Ave.—English portraits and landscapes of the XVIII C.

Societe Anonyme, Inc., 19 E. 47 St.—Modern Art Reference Library. Mon., from 2 to 6; Sat., 10 to 6; other days except Sun, 11 to 5.30. Works by Schwitters, Campendonk, P. Klee, Molzahn, T. Donas, Stuckenberg, to April 12, incl.

Touchstones Gallery, 11 W. 47 St.—Old American paintings by Bricher, Contoit and others. March 28-April 9, incl.

Van Boskerck Studios, 76 Washington Place—Paintings by Olaf Oleson.

Weyhe Galleries, 708 Lexington Ave. (near 56 St.)—Etchings by John Marin.

Whitney Studio Club, 147 W. 4 St.—10 A. M.-10 P. M. Sundays 3-6 P. M. Members' annual exhibition, to April 10, incl.

Wildenstein Galleries, 647 Fifth Ave.—Decorative portraits by Abram Poole, to April 9; sculptures by Arthur Lee and Raphael Peyre.

Willow Brook Co., 9 East 47th St.—Paintings by Eliza Buffington.

Howard Young Galleries, 620 Fifth Ave.—Paintings by Charles C. Curran.

de Zayas Gallery, 549 Fifth Ave.—Paintings by Cezanne, Degas, Gauguin, Van Gogh, Toulouse-Lautrec. Open 3-9 P. M.

## Paris Auctions

April 18—Galerie Georges Petit; Mme. Ferrey Collection of modern Pictures. Me. Lair Dubreuil, auctioneer. MM. Allard and Schoeller, experts.

April 19 and 20—Late M. Eugene Richtenberg Collection of XVI and XVII C. Old Masters, Art Objects and Old Furniture, Tapestries, Antique Statuettes. Sale at the Hôtel Drouot. Me. Henri Baudoin, auctioneer. MM. Féral, Mannheim and Feuardent, experts.

April 21—Galerie Georges Petit. Pictures, art objects, 18th C. furniture, drawing-room furniture in Beauvais tapestry, important 18th C. and other tapestries, Beauvais tapestry after Boucher having belonged to different collectors. Me. Lair-Dubreuil, auctioneer. MM. Paulme and Lasquin, experts.

April 22 and 23—Hôtel Drouot. Professor Guyon Legacy; old and modern masters; art objects and furniture; old tapestries. MM. Delvigne, Lair-Dubreuil, auctioneer. Féral and Mannheim, experts.

April 25 and 26—Comte René de Béarn Library (3rd sale); illustrated 18th C. books (figures). Hôtel Drouot. Exhibition Sunday, April 24th. Me. Henri Baudoin, auctioneer. M. Lucien Gougny, expert.

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